

ANCIENT UNEDITED MONUMENTS.

STATUES, BUSTS, BAS-RELIEFS,

AND OTHER REMAINS OF

GRECIAN ART,

FROM

COLLECTIONS IN VARIOUS COUNTRIES,

ILLUSTRATED AND EXPLAINED

By JAMES MILLINGEN.



LONDON.

MDCCCXXVI.

ANCIENT EGYPTIAN MONUMENTS

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PREFACE.

THE object of the author, in undertaking the present work, was to make known a number of Ancient Monuments remarkable for beauty of Art, or presenting subjects interesting to History and Mythology, either existing in various collections, but hitherto unpublished, or such as are gradually discovered.

The number of Ancient works of Art of every kind which have been accumulating in England for the space of nearly two centuries, is perhaps greater than in any other country of Europe, Italy excepted. It is, however, a frequent subject of complaint, especially with foreigners, that literary treasures, from which such great benefits could be derived, are so little known. Dispersed in various and distant parts of the country, they can be seen only at a great expense, and access to them is often with difficulty obtained.

Some collections, it is true, have been published by their possessors in a splendid manner; but such works being either too costly, or intended for presents, are not of general use. Hence, it was the intention of the author, to have selected more particularly such remains of Ancient Art as are preserved in Great Britain.

Though fully aware that all previous attempts of the kind in this country, except directed by Literary Societies, or men of great rank and opulence, had failed, the author hoped that since the acquisition of the sculptures of Phidias, the formation of a National Gallery, and the appearance of a reviving taste, he should have met with more encouragement.

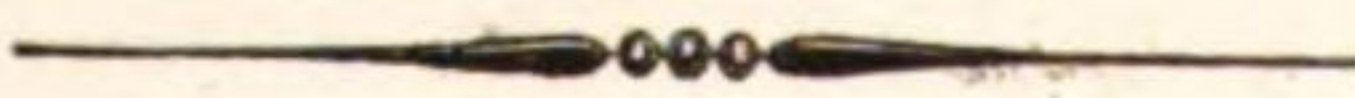
In that expectation however he has been disappointed, and owing to the small number of subscribers, having experienced a considerable loss, he is compelled to contract the limits of the work, which instead of Sixteen Numbers, will be confined to Ten. He has been obliged, in particular, to renounce his intention of making known what is most remarkable in this country, from the difficulty of obtaining access to some collections, and the high prices required by artists. Ill health has been an additional motive to prevent him from continuing the undertaking.

From the disregard entertained in this country for Archæological pursuits, and indeed for the Fine Arts themselves, unless when subservient to the gratification of vanity, it is difficult that a similar undertaking can ever be attempted by any individual. No booksellers will engage in it at their risk, and if an author ventures to publish for his own account, an express or implied combination exists among them to counteract his views.

Of the merit of the explanations proposed in the present work, it does not suit the author to speak; but he confidently asserts, that no other publication of the same size contains an equal proportion of Ancient Monuments of the highest interest both to Art and Science: and though he is not perfectly satisfied with several of the engravings, yet in general, in point of fidelity, they rival the most costly productions executed under circumstances far more auspicious. He is convinced that his work will be of service to artists and to those who take a real interest in the advancement of the Arts.

The manner in which it has been received on the Continent affords him, in some measure, a compensation for the unfavourable reception it has experienced in his own country. Being in a language not generally understood, its circulation could not be very extensive; but had it been in a language more familiar, he doubts not, from the experience he has acquired on former occasions, that sufficient encouragement would have been afforded, to enable him to accomplish his object.

Antiquarian researches are a frequent subject of ridicule to pretended wits, ignorant of their nature and object. It is not here the place to shew the utility of Archæology; it is sufficiently known, and professors have been appointed to teach it in almost every university on the Continent. As Addison, a great admirer of Antiquity has justly observed, mankind is too apt to think that every thing which is laughed at with any mixture of wit, is ridiculous in itself: but ridicule is not the test of truth, and when directed against objects that are great and respectable, is ultimately injurious to those only, who from a want of solid arguments, have recourse to such means.



ANCIENT
UNEDITED MONUMENTS.

SERIES II.

STATUES, BUSTS, BAS-RELIEFS.

ANCIENT

UNEDITED MONUMENTS

SERIES II

RECENT RESEARCHES

ANCIENT UNEDITED MONUMENTS.

STATUES, BUSTS, BAS-RELIEFS.

PLATE I.

THIS singular monument (1) is executed in very low relief on a block of marble of considerable thickness. From the marks of the tenons on the back part, it seems evidently to have been employed in architectural decoration, and inserted in some part of a building; from which, however, it projected in some degree, as appears by the continuation of the angular ornament on the return side.

Perhaps this is the earliest specimen of Grecian sculpture hitherto discovered. At first sight, it might be taken for a production of Egyptian or Etruscan art, of which it has all the characteristics: the attitudes are stiff and destitute of grace; the extremities sharp and angular; and the drapery is disposed in small and parallel folds. This resemblance of the old Greek style to that of the Egyptians and Etruscans, has been noticed by Strabo (2) and other writers of antiquity.

The inscriptions placed over the figures, though not in regular lines, proceed in the same manner as those in *Boustrophédon*, one from right to left, the two others in a contrary direction. They inform us that the subject

(1) Found in the island of Samothrace, and brought to France by the late Count de Choiseul-Gouffier. It is now in the Royal Museum, at the Louvre.

Dimensions, 1 foot 7 inches, by 1 foot 5 inches.

(2) Strabo, *lib. xvii, cap. 28*. Pausan., *lib. i, cap. 42 et lib. vii, cap. 5*.

related to the Trojan war; but unfortunately, the other parts of the composition being wanting, the precise action is uncertain. The letters are of the oldest form (3), like those in the Elean and Sigeon inscriptions, and on primitive coins.

Agamemnon, the principal personage, is seated on a chair of which the feet imitate those of animals (4). His two hands are raised, but from the fracture of the marble, it is uncertain what they held. Behind Agamemnon is Talthybius, the celebrated herald, bearing a caduceus, emblem of his office. The next figure, from the remaining letters ΕΠΕ, is without doubt Epeius (5), inventor of the wooden horse by means of which Troy was at length taken.

All the figures are dressed after the Doric manner (6), having only a sort of mantle (*chlæna*), without any appearance of a tunic underneath. Their hair is very long and carefully disposed in ringlets. From the earliest times, the Greeks were remarkable for their attention in this particular (7). The figures are placed between two mouldings, remarkable for an elegance that contrasts with the rude style of the other parts. The extremity is ornamented with a kind of volute, and the angle is formed by a serpent, partly covered with scales. The opposite angle naturally offered a corresponding ornament. From some traces of colour remaining, it seems that the whole was originally painted.

This piece of sculpture is probably anterior to the 69th Olympiad, or the year 500 before our æra. For the reasons previously alleged, it would be hazardous to attempt determining its age with a greater degree of precision.

(3) In the catalogue of the Royal Museum of Paris, the O, in the name of Agamemnon, has been inadvertently described as an Ω. The corroded state of the marble in this part, probably occasioned the error.

(4) Chairs of a similar form are common on Egyptian monuments. *Description de l'Égypte*; tome 1, pl. 68 - 71

(5) Epeius, though of illustrious origin, being a descendant of Æacus, is described by Homer as more remarkable for his bodily strength than for his valour. Hence, he became a ludicrous personage frequently introduced by comic writers. *Iliad*, Ψ, vers 664 sq. *Athenæus*, lib. x, cap. 84.

In the celebrated picture of Polygnotus, in the Lesche, at Delphi, Epeius was represented levelling the walls of Troy. *Pausan.* lib. x, cap. 26.

(6) The Dorians, a hardy and warlike people, wore a simple mantle (*Χλαῖνα* or *Φᾶρος*), and considered the tunic, used by the Ionians, as an effeminate dress.

Consistently with this notion, Cyrus, in order to enervate the Lydians, was advised by Cræsus to oblige them to wear tunics under their mantles. *Herodot.*, lib. 1, cap. 155.

(7) *Καρηχομόωντες Ἀχαιοί*. *Homer*, *Iliad*. *passim* et *Schol* in B, vers 111; *Thucyd.* lib. 1, cap. 5; *Xenophon*, de Rep. Laced.

PLATE II.

A GROUP in terra cotta, of low relief, and originally painted (1). It is without a ground, having been, in all probability, applied to a frieze, or to some other architectural decoration.

The subject presents a celebrated Argian fable. Perseus, the son of Jupiter and Danae, appears on horseback, armed with the *harpè* or curvated sword of Pluto, and holding the head of Medusa, which he has just cut off. He body, which still retains the vital principle, is falling to the ground, the arms extended, and in the last agony of death. Perseus having succeeded in his undertaking, is departing with all speed, and looks behind him, seemingly towards the other Gorgons (2) who are pursuing him, to avenge the death of their sister.

A little figure issuing from the neck of Medusa, is Chrysaor, of whom she was pregnant by Neptune (3). Ancient accounts of this fable say, that the famous horse Pegasus was produced at the same time as Chrysaor from the blood of Medusa; but this last circumstance is here omitted.

The head of Medusa is, according to the primitive manner, of a hideous form (4), and putting out the tongue. Perseus is armed with the harpe, but has neither the helmet of Pluto, nor the *cibisis* or bag; nor the winged sandals, which he is supposed to have received from the nymphs.

The story of Perseus and Medusa, unknown to Homer, was first related by Hesiod, who is supposed to have been the inventor of it (6). It became extremely popular, and was represented on the ark of Cypselus (7), and other early works of art. The present composition has the merit of presenting the subject with circumstances entirely new.

(1) Found in the island of Melos, and now in the collection of Thomas Burgon, Esq. The engraving is of the same size as the original.

(2) On the ark of Cypselus, the other Gorgons were figured pursuing Perseus to avenge the death of their sister. Pausan, *lib. v, cap. 16*.

(3) Τῆς δ' ὅτε δὴ Περσεὺς κεφαλὴν ἀπεδειροτόμησεν,
Ἐξέθορε Χρυσάωρ τε μέγας, καὶ Πήγασος ἵππος.
Hesiod., *Theog.*, *vers 281 - 282*.

(4) Apollodorus, *lib. 11, cap. 14*.

For the most ancient manner of representing Medusa and the Gorgons, see Millin, *Peintures de Vases, tome II, pl. IV*, and the coins of Abydos, Neapolis, Parium, etc.

(5) Hesiod, *Scut. Hercul. vers 216 seq.*

Paus. *lib. 111, cap. 17*; Apollodorus, *ibid.*

(6) Schol. Venet. in Homer; *Iliad, vers 36*.

(7) Pausan. *loc. cit.*

PLATE III.

THIS group was found with the preceding, and is of the same dimensions and materials (1). The subject is also analogous and presents another celebrated Argian fable.

Homer (2) who relates at great length the various exploits of Bellerophon, and describes his victory over the Chimæra, has made no mention of the assistance afforded to the hero by Minerva, nor of the winged horse Pegasus, which he received from the goddess, and by means of which he succeeded in the arduous combat. This circumstance was probably added by Hesiod (3), who, as before remarked, is supposed to have invented the story of Perseus and the Gorgons. The author of the present monument has followed the primitive and simple tradition recorded by Homer, and omitted the subsequent additions.

Bellerophon is represented on a horse, not indeed of celestial origin, like Pegasus, but one of mortal race. To raise himself as much as possible above the reach of the flames, which the infernal monster emitted, the hero kneels on the back of his horse. Bellerophon is armed with a sword, and his head is protected by a helmet. A short drapery (4) reaching to the knees, surrounds his waist. The Chimæra, a monster sprung from Typhon and Echidna, is figured, according to the description of Homer (5), with three heads, those of a lion, goat, and serpent (6).

This singular production of plastic art, as well as the preceding, are in the style of design usually called Æginetic, which seems to have prevailed in Greece before the time of Phidias.

(1) In the same collection as the preceding. The parts deficient are indicated by dotted lines.

(2) *Iliad*, Z, *vers* 152 - 190.

(3) *Theogon.* *vers* 280, in *Schol. Venet.*, in *Homer. Iliad*, K, *vers* 36.

(4) Ζῶμα. *Homer. Iliad* Δ, *vers.* 187, *et* Ψ, *vers* 683.

(5) Πρόσθε λέων, ὅπιθεν δὲ δράκων, μέσση δὲ χίμαιρα. *Iliad*, Z, *vers* 181.

(6) This fable was represented on the throne of Amyclæ (*Pausan. lib.* III, *cap.* 18), and in the temple of Apollo, at Delphi. *Euripides, Ion.*, *vers.* 201, *sq.*

As Bellerophon was the principal hero of the Corinthians, he is often figured on the coins of Corinth, and of its colonies.

PLATES IV, V.

THIS admirable statue of Venus (Pl. IV) was discovered among the ruins of the amphitheatre of Capua, towards the middle of the last century (1). The sculptor entrusted with the care of supplying the parts deficient, supposing that it belonged to a group representing the goddess conversing with her son, restored it in the manner seen Plate V, and as it now stands in the Royal Museum, at Naples.

The goddess has deposed her splendid attire, except a mantle, which covers the lower part of her body, in a grand and picturesque manner, peculiar to the statues of this goddess (2). Her long hair, gracefully arranged, is drawn up with great simplicity, and retained by an elevated diadem. The helmet on which her left foot rests, indicates Venus distinguished by the title of *Victrix*, or the Victorious. When the city of Capua, destroyed during the second Punick war, was restored by Julius Cæsar, who established in it a Roman colony, Venus Victrix, the goddess particularly venerated by that emperor (3), became the tutelar divinity of the new city. It is probable, that the arms which are wanting, anciently supported a shield, another attribute characteristic of the same Venus. The inclination of the body, and the direction of the remaining part of the arms, imply, in fact, an action that required a considerable effort, as the uplifting an object of weight and extent.

On the coins of Corinth (4), Venus is sometimes represented with a similar attribute, and in nearly the same attitude as the present statue. The figure on the coins is, without doubt, a copy of the statue of the goddess placed in her temple on the Acrocorinthus (5). A circumstance which, perhaps, af-

(1) Height, 6 feet, 8 1/2 inches. The marble seems to be of Luni. Besides the arms, the extremity of the nose was lost.

(2) Ἀπὸ στέρνοιο δὲ γυμνή

φαίνεται μὲν, φᾶρος δὲ συνήγαγεν ἄντυγι μηρῶν.

Antholog., edit. Brunck., t. II, p. 459.

(3) Dion Cassius, *lib.* XLIV, 22, 43.

(4) See plate IV. The coin is of brass, and bears on the other side a head of the emperor Antoninus Pius.

It should be observed, that the figure of Venus is reversed on the coins, probably the die having been engraved from the statue, and not from a drawing reflected by the mirror, as is usually practised.

Other coins of Corinth, with the same figure, may be seen in Vaillant, *Numismata in Colon. Pars I, pag. 290 et 298, 311; Pars II, pag. 74.*

(5) Pausan. *lib.* II, *cap.* 4.

fords an additional argument in favor of the opinion here proposed. Corinth and Capua, having been restored by Julius Cæsar, a great connection naturally existed between the two cities. Hence, when the inhabitants of the latter city adopted Venus as their tutelar divinity, they would, preferably to any other manner, have represented her after some prototype venerated at Corinth (6), where her worship was established from the most early period.

We know from the testimony of ancient authors (7), confirmed by numerous works of art still remaining (8), that Venus frequently appeared with the attributes of Mars, in allusion to her empire over the god of war. That some celebrated statue represented her with a shield, may be inferred from the description given by Apollonius Rhodius (9) of the chlamys of Jason embroidered by Minerva.

The Venus of Capua, of which a representation is here given for the first time, possesses in the highest degree every quality required to constitute a work of art of the first order. Truth in the imitation of perfect female nature, is combined with the dignity and ideal character of a divinity. The face is remarkable for its beauty, with an expression of simplicity and modesty which adds to it a peculiar charm. Though probably a copy of the time of Augustus or Hadrian (10), the execution displays great skill and gives a very favorable notion of the state of the arts at that period. The genius of the inventor seems, indeed, to have inspired the artist to whom the task of copying was assigned. Every attempt to ascertain the author of this admirable production would be fruitless. It might, however, be attributed to Alcamenes, or Praxiteles, without any injury to the reputation of those celebrated artists.

(6) Pausan. *lib.* II, *cap.* 4.

(7) Pausan. *lib.* III, *cap.* 15 et 23.

Anthologia, *lib.* IV, *cap.* 12, *pag.* 464, *edit.* Brodæi, 1600.

(8) Winckelman. *Pierres gravées de Storch*, No 562 - 570.

(9) Ἐξείης δ' ἥσκητο βαθυπλόκαμος Κυθερεία,
Ἄρεος ὀχμαῖζουσα θοὸν σάκος· ἐκ δέ οἱ ὤμου
Πῆχυν ἐπὶ σκαῖον ξυνοχὴ κεχάλαστο χιτῶνος
Νέρθεν ὑπὲρ μαζοῖο· τὸ δ' ἀντίον ἀτρεκέες αὐτῶς
Χαλκείη δ' εἰκῆλον ἐν ἀσπίδι φαίνεται ἰδέσθαι.
Argon. lib. I, *vers* 742 - 6.

The statue to which the poet alludes in this description, was draped, as, in fact, all those of female divinities anciently were. Praxiteles

was the first who represented Venus naked. Such an innovation was considered extremely indecorous, but excused on account of the beauty of the performance. Subsequent artists wishing to reconcile a mode of representation so favourable to the purposes of art, with the rules of decorum, adopted the form of drapery here seen. The statues of Venus, which, in imitation of that of Cnidus, are found in a state of entire nudity, are almost always to be referred to a low period.

(10) An inscription found among the ruins of the Amphitheatre, ascribes its restoration to Hadrian. Mazzochius, *de Amphitheatro Camp. pag.* 2.

PLATE VI.

IN comparing the statue just described with others of the same divinity existing in various collections, we are necessarily struck with the great resemblance to one lately found in the island of Melos⁽¹⁾, and now placed in the Royal Museum, at Paris. Both seem taken from the same prototype, making allowance for slight variations resulting from the liberty assumed by ancient artists, who, in making copies, often neglected minute particulars, and attended solely to express the general character of the original⁽²⁾. To render the resemblance more evident and striking, a side view of this statue is here given.

Several learned French antiquaries, who have illustrated this figure in various elaborate dissertations, do not agree with respect to the original action and the attributes which it held. Some⁽³⁾ think that it formed part of a group with Mars; others⁽⁴⁾ suppose that it stood singly, holding in one hand an apple⁽⁵⁾, and in the other a spear, or some other emblem of Mars. One of the arguments justly alleged against the first of these opinions is, that instead of leaning towards Mars, and endeavouring to detain him by her caresses (as in other groups which offer that subject), her body is drawn back, as if she wished to avoid him.

The observations previously made respecting the Capuan Venus, seem applicable to the present statue which, probably, was also represented holding

(1) Height 6 feet 9 inches.

A front view of this statue may be seen, Musée Royal de France, *tome II*; Musée des Antiques, par Bouillon. *tom. I*.

(2) The variation often proceeded from the different positions in which the statue would be viewed. The Venus of Melos was probably intended to be seen in front; the Venus of Capua, rather in profile. The difference between them consists principally in the greater degree of inclination of the latter.

(3) M. Quatremère de Quincy, *Sur une Statue antique de Venus*. Paris, 1821.

(4) M. le comte de Clarac, *Sur une Statue antique de Venus*. Paris, 1821.

(5) A left hand holding an apple, which was found near the statue, is the motive on which this opinion is founded. The inference, however, is by no means conclusive. A left foot with a sandal, found at the same time, certainly belonged to another statue; since the right foot of the Venus, which has never been detached, is draped. It appears that fragments of various other statues were discovered at the same time.

a shield (6). In fact, had the attribute been an object of less weight, the expression of effort which the position indicates, would have been superfluous, and the direction of the arms unaccountable. It should be recollected that in ancient art, the rules of propriety are always observed, and a forced or unmeaning attitude is never seen.

This exquisite sculpture is distinguished by uncommon grandeur of form, a noble and imposing attitude, and an admirable imitation of individual nature. The head, which is inferior to the other parts and seems a portrait (7), makes it probable, indeed, that the entire figure is taken from the life. As such it is admirable: but as representing the goddess of Beauty, it wants, perhaps, the elegance and ideal character so eminently displayed in the Capuan Venus. Though a comparison between the respective merits of the two statues is difficult, as their beauties are of a different nature; yet the qualities of a higher order remarkable in the Venus of Capua, entitle her to a decided preference. As a portrait, however, the present statue may be ranked in the first class, and of the best time of Grecian art.

(6) As accessories of this kind were usually of metal, it is probable that the shield was of brass gild.

Several dissertations on the attributes of Venus, and the different modes of representing her, have been published; in consequence of a premium proposed by the Academy of Inscriptions and Belles-Lettres of Paris. The authors, who were men of great learning, but not sufficiently conversant with works of art, confined themselves chiefly to collect the passages of ancient writers relating to the subject. Hence, their labours were incomplete.

A similar monograph, in which ancient authors and monuments should illustrate each other, would prove extremely useful, not only to archæologists, but to artists; to whom it would open new stores of invention.

See : Larcher, *Mémoire sur Vénus*. Paris, 1775. — De la Chau. *idem*. Paris, 1776. —

The learned Heyne has published likewise a dissertation on the same subject. *V. Jansen, Recueil de pièces concernant les arts, tom. 1.*

(7) The neck is also too long, a fault most apparent when the figure is seen in profile.



PLATE VII.

A statue of Minerva, of Greek marble, one of the first objects discovered in the excavations made at Herculaneum (1). It is in a perfect state of preservation, the spear only, which, probably was of wood or metal, being wanting. It offers a curious specimen of the taste of the ancients for early works of art, or for imitations of them, when original productions could not be obtained.

The attitude, which is stiff and awkward, the action constrained, and the drapery formally disposed in minute parallel folds, are characteristic of the early Greek or the Etruscan style, and contrast strongly with the grace and beauty observable in the features, limbs, and the various accessories when separately viewed. Hence, it is evidently of a more refined age than the first appearance indicates, and from the place where it was found, its origin may perhaps be referred to the epoch of the first Roman emperors.

It is remarkable that when discovered, the hair and various parts of the drapery and ornaments of this statue were gilt. Winckelmann who has described it (2), says, the gilding was so thick, that it could be removed in leaves. At present no traces of it remain, nor can this instance of neglect excite surprise, when it is considered in what disregard the Fine Arts have been always held at Naples.

The goddess appears, as usual, in a martial attire and attitude, brandishing the formidable lance with which she overthrows whole ranks of warriors who have dared to excite her anger (3). Her head is covered with a crested helmet, ornamented like that of her statue in the Parthenon (4), with a gryphon, a pugnacious animal and an appropriate emblem of the goddess of war.

Though prepared for battle, she has not neglected the care of her beauty : her hair is elegantly disposed in ringlets flowing on her neck, which is adorned

(1) *Antichita di Ercolano, Catalogo, pag. 143, Museo Borbonico, descr. da G. Finati, Napoli, 1819, tom. I, pag. 82.* — Height including the helmet, five feet ten inches.

(2) *Storia dell' Arti, tom. II, pag. 39.* —

Tom. I, pag. 433. Roman Edition, 1783.

(3) τῷ δάμνησι στίχας ἀνδρῶν
ἡρώων, τοῖσιν τε κοτέσσεται ὀβριμοπάτρη.
Iliad. E. 746-7.

(4) *Pausan. lib. I, cap. 24.*

with a double row of pearls. Her dress consists of a long tunic reaching to her feet (1), which are covered with sandals. Over the tunic is the peplos or upper garment plaited in very minute folds (2), and fastened on the shoulder by a fibula or buckle in the form of a serpent.

But what deserves more particularly attention, is the manner in which the ægis, conformably with the description of Homer and Hesiod, is attributed to Minerva instead of a shield (3). Fastened round her neck by a broad belt, and wrapped over the left arm and hand which are extended, it serves as an object of terror, and at the same time for a defence.

The notions transmitted by the ancients respecting the ægis being very uncertain and contradictory, it may be useful to the general reader, to take this opportunity of offering some observations on the subject.

As the name implies, the ægis was originally a goat's skin (4), and like the skins of other animals, was used for clothing. In the heroic ages, it was of great service also in war and hunting, where it was worn round the arm (5) as a protection against weapons or beasts of prey, before the invention of shields afforded a more efficacious instrument of defence. The first represen-

(1) Χιτῶν ποδήρης.

(2) This statue of Minerva, where the tunic and peplos are distinctly expressed, may serve to illustrate a passage of the Iliad misunderstood by the scholiast, and the modern editors who have followed his opinion.

In the 5th book, Minerva is described arming for battle : not to be impeded by superfluity of dress, she divests herself of her peplos or upper-garment. Remaining clad with her tunic or under-garment, she then puts on the armour of Jupiter, which on this occasion, she assumes instead of her own :

Ἡ δὲ χιτῶν' ἐνδύσα, Διὸς νεφεληγερέταο
τεύχεσιν ἐς πόλεμον θωρήσσετο δακρυόεντα.

Iliad. E. 736-7.

By altering this punctuation, and removing the stop to the end of the first line, the expression τεύχεσιν Διὸς, which relates to the ægis and helmet of Jupiter, is applied to the tunic (χιτῶν) of Minerva, and the whole sense

of the passage is thus altered, and becomes unintelligible.

In his edition of Homer, Heyne has restored the proper punctuation, but what is singular, he has left the sense of the passage remain the same. A greater knowledge of ancient monuments would have enabled him to discover the true meaning.

(3) These poets, in describing the armour of Minerva, constantly attribute to her the ægis, but never make any mention of a shield.

(4) Herodotus, *lib.* iv, *cap.* 187, see Ancient Unedited Monuments, Series 1, Greek Vases, *pag.* 3.

(5) Χλαμύς ἦν δεῖ τῇ λαιᾷ χεὶρὶ περιελίττειν, ὅποτε προσμάχοιτο τοῖς θηρίοις.

Pollux. *lib.* v, *segm.* 18.

Winckelmann, *Mon. Ined.* *pag.* 10 & 88. Visconti, *Osserv. sopra un Ant. Cameo*, rapp. Giove Egioco, *pag.* 7.

tations of the divinity having been, in every country, assimilated to men in form and other respects, we find from the earliest accounts of history, the ægis attributed to several of the gods (1), particularly to Jupiter. But as the lively fancy of poets supposed every thing belonging to the gods to be of a marvellous nature, the ægis of Jupiter was no longer a simple mantle, but surrounded with tassels of gold, the work of Vulcan, it was transformed into a terrific instrument, endowed with miraculous properties. When shaken by the powerful hand of Jupiter (2), it produced tempests and the most violent commotions of the elements, or it spread terror and dismay upon earth.

Allegorical explanations of ancient mythological fictions, should be received with great distrust, from the facility with which they are abused, or made subservient to some favourite hypothesis : but some fables seem undoubtedly founded on historical events or physical phænomena. In the present instance, besides the natural propensity to fiction, the ambiguous meaning of the word *αἰγίς*, which signified a *goat's skin* or a *storm*, evidently suggested the notion of the wonderful properties ascribed to the ægis (3), which thus became an emblem of the divine power over the elements, and the principal attribute of Jupiter, who derived from it the epithet of *αἰγίοχος* (4), so constantly given him by early poets.

According to a very ingenious observation of Mr. Knight, the golden tassels or knobs of the ægis, alluded to the magic effects which the noise of bells or metals was supposed to produce (5). As an additional proof of the allegorical nature of the ægis, it may be noticed, that scarcely any ancient monuments represent Jupiter with this attribute (6), instead of which, artists substituted the thunderbolt (7), a material image of its properties.

(1) Juno, surnamed Sospita, worshipped, et Lanuvium, is dressed also with a goat's skin, which Visconti thinks is the ægis, Museo Pio. Clement. tom. II, tav. 21.

(2) Iliad. Δ. vers 167. O. vers 308. P. vers 593.

(3) Some ancient mythologists have supposed that this epithet was given to Jupiter from his having been nourished by the goat Amalthea, Schol. in Iliad. O. vers 318.

They add, that by the advice of the Earth, he used its skin as a spell in the war against the Titans. But this fable, like those recorded

by Diodorus and others, are the invention of later times, Diodor. lib. III, cap. 69.

(4) Eustath. in Homer. Iliad. A. vers 202, pag. 86, Edit. Romæ. Phurnut de Nat. Deor. cap. 9.

(5) Inquiry into the Symbolical Language of Ancient Art and Mythology, London 1818, Sect. 180-181.

(6) Visconti, Dissert. sopra Giove Egioco, pag. 5.

(7) Homer, though he frequently mentions thunder, never attributes to it a material

The ægis was also attributed by Homer to Minerva (1), as the favourite daughter of Jupiter, and the divinity next in rank. But in her hands, its properties are more limited, and confined to the earth, where she employs it to inspire courage or instil fear. On two occasions, Jupiter intrusts it likewise to Apollo, to terrify the Greeks and repel them to their fleet (2); and to cover the body of Hector with a cloud and preserve it from injury or corruption (3).

Such are the notions which poets give of the ægis. The most ancient artists, however, have not followed their authority, but represent it in its primitive form as a simple mantle, without any poetical embellishments. As it has been observed, Jupiter scarcely ever appears with it, but it became the constant attribute of Minerva, probably for the reasons assigned by Horodotus (4). On the earliest monuments, it is a goat's skin surrounded with tassels of leather (5). Afterwards, the Gorgonian head is affixed to it, and is supposed to have been added in conformity with the description of Homer (6): but the passage alluded to is probably an interpolation, since at the time of the poet, the fable of Perseus and Medusa was not invented (7). The Gorgons, it is true, were known, but only as monsters, whose sight produced death. The description of Homer, in which he personifies the properties of the ægis, and supposes it encircled with Fear, Discord, Force and Pursuit, perhaps suggested the notion of the Gorgonian head as emblematic of those qualities. Subsequently the ægis was figured entirely covered with scales, and the leather tassels which surrounded it, were transformed into serpents.

When the arts were declining, and the old traditions gradually forgotten, the ægis was converted into a cuirass, or a shield, and as such it is often represented on monuments of art, and in the descriptions of writers of a late age (8).

This inquiry into the nature and form of the ægis, leads to add some obser-

form. Virgil, in his description of Vulcan and the Cyclopes, supposes that they are occupied in forging the thunderbolt of Jupiter, *Æneid. lib. viii, vers 423-432.*

(1) *Iliad. B. vers 447. E. vers 738.*

(2) *Iliad. O. vers 229.*

(3) *Iliad. Ω. vers 20.*

(4) *Lib. iv, cap. 189.*

(5) *Anc. Uned. Mon. Series 1, Gr. Vas. pl. 1.*

(6) *Iliad. E. vers 739-742.*

(7) It was subsequently invented by Hesiod. *Theogon. vers 280; Schol. Venet. ad Iliad. K. vers 36.*

Later poets added the circumstances of Perseus giving the head to Minerva, who placed it on her ægis, as an object of terror.

(8) Servius in *Æneid. lib. viii, vers 435.* Heyne ad *Iliad. E. vers 738.*

variations on the various successive modes of representing Minerva previously to the age of Phidias. Some monuments lately discovered will be of use in throwing light on the question.

1° The most ancient figures of the goddess, apparently of wood, like all the the earliest idols, are of the rude style of workmanship that indicates the infancy of the arts. The posture is erect, the body shapeless like a stump, the forms being scarcely indicated, and the feet are joined as in Egyptian statues. The arms as far as the elbows, are close to the body, in a most awkward position : the hands are held up on a level with the head, but open (1), and without any attributes. On the head is an ornament resembling the polos, which seems to have been a primitive characteristic of all divinities.

A figure of this kind is seen on one of the metopes of the Parthenon (2), and is probably the miraculous Palladium acquired by Demophon, and preserved in the temple of Minerva Polias in the Acropolis. The Minerva sur-named Chrysé (3), dedicated by Dardanus in the island of that name; the Palladium (4), and several other archaic figures, are represented in this manner on ancient monuments (5).

2° The same rude figure, but with attributes of her warlike character, a helmet on the head, a shield in one hand, and a spear erect or transversed in the other. We have no original representations of this kind, but the Palladium so frequent on gems (6) and coins, seems to have been imitated from some celebrated prototype.

3° The figure less rude, the right arm raised and brandishes a spear, the left arm extended with the shield more advanced. Such is the Minerva on the celebrated vase of Vivenzio (7), representing the death of Priam.

4° Of a time when the arts were more advanced : the forms are better expressed, and the figure steps forward, and seems to move. The Itonian Pallas (8) and the figure on the Athenian vase (9), are instances of this kind. The ægis

(1) Diodor. Sicul. *lib. iv, cap. 76.*

(2) Stuart. *Antiquities of Athens, tom. II, plate 15, n° 4.* French Edition.

(3) Millingen, *Peint. Ant. de Vases Grecs, plate 49 and 50.*

(4) *Anc. Uned. Mon. Series I, Gr. Vas. pl. 28.*

(5) D'Harcarville, *Vases d'Hamilton, tom. I, plate 130.*

(6) Gori. *Museum Florent. tom. II, plate 28, n° 2.*

(7) Millin. *Peintures de Vases, tom. I, plate 25.*

(8) Combe. *Descript. Numm. Vett. G. Hunter. Tab. 59, n° 12, 13, 14.*

(9) *Anc. Uned. Mon. Series I, Greek Vases, plate I.*

in the form of a mantle, is always added to the statues of this class. To the same period, or nearly, may be referred the Minerva of the temple of Jupiter at Ægina, and various statues of the goddess of the Æginetic style (1).

5° The poetical representations of Minerva with the ægis, instead of a shield, as the present statue offers an exemple. Sometimes also she appears, according to the description of Hesiod (2), holding her helmet in one hand, and her spear in the other. Instances of this kind are seen on the Corinthian well published by Mr. Dodwell (3), and on a fictile vase, where Minerva assists Hercules in his combat against the giant Alcyoneus (4).

6° Instead of a spear, Minerva brandishes the thunderbolt, on the coins of the kings of Macedonia and Epirus (5), and of some Roman emperors. Some celebrated ancient statue probably represented her with this attribute.

7° According to Strabo, the statue of Pallas, to which the Trojan women present a peplos, as described by Homer, was in a sitting posture. Pausanias speaks of a similar figure at Erythræ in Ionia (6), holding in each hand a distaff, which seems to have been a primitive attribute, and peculiar to the Ilian Minerva, who appears with it on the coins of the Alexandrian Ilium (7).

Such appear to have been the different forms attributed to the statues of Minerva prior to the age of Phidias, who may be justly called the legislator of the arts. His genius gave them a new impulse and commenced a new æra. His various statues of Minerva became the prototypes imitated by subsequent artists, and though they varied the attitudes and accessory embellishments, yet the principal attributes remained the same. The numerous examples still remaining, preclude the necessity of farther observations on the subject.

(1) Cockerell on the Ægina Marbles. *Journal of Science and the Arts*, n° 12, *pag.* 397.

(2) Ἔγχος ἔχουσ' ἐν χερσὶ, χρυσέην τε τρυφάλειαν,
Αἰγίδα τ' ἀμφ' ὤμοις.

Scut. Herculis. vers 199, 200.

(3) *Travels in Greece*, *tom.* 11, *pag.* 200.
Winckelmann, *Mon. Ined.* n° 5.

(4) Tischbein, *Vases d'Hamilton*, *tom.* 11, *plate* 20.

(5) Spanheim de U. et P. *Numm.* *tom.* 1, *pag.* 385.

(6) *Lib.* VII, *cap.* 5.

(7) Pellerin. *Peuples et Villes*, *tom.* 11, *plate* 52.

PLATE VIII.

THIS fragment, of Parian marble (1), was found about the middle of the last century, among the ruins of the amphitheatre of Capua. It was probably reduced to its present mutilated state, at the time when that building suffered from an earthquake or some other accident, in consequence of which, it was restored by Hadrian (2).

The manner in which all the asperities necessarily resulting from fractures are removed, and the surface in those parts is regularly smoothed by the chisel, shews that preparations were anciently made to restore the parts deficient (3). The restoration, however, never took place, perhaps, because the artist to whom it was intrusted, struck with the superiority of what he saw, despaired attaining the same degree of excellence, and gave up the undertaking (4).

Some Neapolitan antiquaries (5) have thought that it belonged to a recumbent Leda. Others, that it was a Psyché with wings, in an erect posture, and holding in her right hand some characteristic emblem, such as a butterfly or lamp: or that forming part of a group, she was conversing with Love, to whom her looks were directed. The first opinion is evidently without foundation; and the second, as far as it is founded on two perforations on the back, is alike inadmissible, as a slight inspection shews, that wings could never have been placed in such a situation.

Without attempting to determine its ancient character, we must be contented with admiring it as a production of the first order, and such as from the description given us of his works, might be attributed to Praxiteles. It presents the rare union of great truth in the imitation of nature, with the highest degree of ideal beauty. The face, in particular, is admirable, and without fear-

(1) In the Royal Museum of the Studii, at Naples. Height, without the pedestal, two feet, ten inches.

(2) Mazzochius de Amphitheat. Campan. p. 2.

(3) Perforations preparatory to restoration, are seen in various parts, and in some, iron tenons are inserted.

(4) Speaking of the Venus Anadyomene of Apelles, injured by time, Pliny says: "*hujus inferiorem partem corruptam qui reficeret, nemo potuit reperiri.*" Hist. Nat. lib. xxxv, 10.

(5) Finati, Catalogo del Museo Borbonico, tomo 1, parte II, n° 203.

ing the reproach of enthusiasm or partiality, it may be said to equal, if not surpass, any other hitherto discovered. The features are the most regular and most harmonious, with an air of youthful innocence and candour : the countenance is noble and dignified ; possessing at the same time a certain tincture of melancholy, which giving an expression of tenderness and sensibility, adds the peculiar charm of moral excellence. Perhaps, it is not within the power of the imagination to form a notion of more exquisite female beauty, nor can a better model for contemplation be offered to the attention of artists.

The other parts which remain, present forms equally perfect, with an imitation of nature so true, that persons, who for the first time, have seen a cast from it, suppose it to have been taken from life. The proportions of the body may, perhaps, appear too large, but this effect is produced by the absence of the other parts, and by the reduced size of the head.

It must be recollected, that this statue was found in the same place as the beautiful statue of Venus engraved *Plate IV*, and in comparing them attentively, they appear to be of the same school, of the same principles, and of the happiest period of the Arts.

Whether they were copies made for the new colony of Capua, founded by Julius Cæsar, or productions of an earlier period, cannot be determined : the talent of imitation having been carried very far in the Augustan age, and we have not a sufficient number of objects of comparison, to form our judgment. From a certain freedom of execution, however, they appear original (1); and it is not improbable that they were removed to Capua from some of the cities of Magna Græcia, which like Metapontium, Crotona, Locris, and in fact, all excepting Naples, Rhegium, and Tarentum (2), were reduced to misery at that time. We know, by the accounts of ancient authors, what riches these cities possessed in statues and pictures, and the number and beauty of their coins still remaining, will form the admiration of all posterity.

From these specimens of the treasures which the Capuan amphitheatre contained, how much we must regret that excavations which promised such fortunate results, should not have been continued!

(1) Subsequent view and considerations, have induced me to alter the opinion that the Venus of Capua was a copy of the time of Augustus or Hadrian, V. *Supra*, pag. 6.

(2) In the time of Augustus, Greek manners and institutions were preserved in these three cities only. All the others had fallen into barbarism, Strabo, *lib. vi, cap. 2*.

PLATES IX & X (1).

A terminal head with the same features, and the name of ΑΙΣΧΙΝΗΣ also inscribed, has been published by Visconti (2), and attributed to the celebrated Athenian orator, the contemporary and rival of Demosthenes.

The name of the father, and of the country of the personage, circumstances generally related, being omitted in either of the busts, it might be doubted, whether they did not represent the Socratic philosopher of this name, whose reputation was very great; but the reasons alleged by the learned antiquary seem decisive in favour of his opinion.

The present bust, which confirms that already published, has the merit of being in perfect preservation; the nose, generally lost, and which ill-restored, often changes the character of the face, being entire. Though the execution is indifferent, the whole displays the grandeur of character which marks all ancient productions even of an inferior order (3).

As an orator and statesman, the talents of Æschines were universally acknowledged, but his moral character has not been transmitted to us in the same favourable light. History accuses him of corruption, and of having betrayed the interests of his country.

Yet when the circumstances of the times, and the prevalence of party spirit are considered, these charges should be qualified with some reserve. Amidst the complicated interests of the various Grecian states, decision was difficult. Plausible motives perhaps induced Æschines to promote the Macedonian alliance (4), but unfortunately for his reputation, the consequences proved fatal to Liberty, a cause in which the sympathies of mankind are so deeply interested, that suspicion is easily confounded with guilt, and those who even involuntarily favour its enemies, are involved in the same aversion and hatred (5).

(1) In the possession of Lieutenant Colonel Leake, and was found at Monoptera the ancient Pelagonia, in Thessaly. It is rather larger than life.

(2) *Iconographie Grecque*, tom. 1, plate 29.

(3) *Infra*, page 18, note 6.

(4) That the measure was considered advantageous by many, is evident from the support it received from Phocion and Isocrates,

whose character has been never questioned.

(5) Candour and justice require these observations to counterbalance the imputations which the character of the orator has suffered anew from the eulogies of a modern writer, who, in an unwarrantable manner, has converted Grecian history into a theme for declamation against Liberty, object of his inveterate persecution.

PLATE XI.

TERMINAL heads, similar to the present (1), of the archaic style of workmanship, or in imitation of it, are very common, and may be considered as undoubtedly representing Hermes or Mercury.

The name by which they have been hitherto known, is that of Bacchus. The long fillet encircling the head, the hair curled in a manner imitating the clusters of grapes, the long and pointed beard, and a supposed resemblance to the Indian Bacchus or *καταπύγων*, were the motives of this denomination.

When attentively considered, however, these motives are found of little weight. The fillet was not a distinctive emblem, but attributed generally to all divinities or heroes. Not only Bacchus, but all male divinities were anciently figured with beards. Nor has the arrangement of the hair any particular signification (2), being only the fashion of the times. Before the Persian war, the Greeks, especially the Ionians, paid great attention to their head dress (3), which they enriched with ornaments of gold. A similar mode of arranging the hair is observable on figures of the Æginetic school of sculpture (4), of which it forms one of the characteristics. It was so common, that from the resemblance of the curls to grapes, etymologists have supposed that the name of the former *βύστρυχοι*, was derived from *βύτρυς* (5).

The custom of representing Hermes or Mercury, by a head placed on a cube or quadrangular pillar of wood or stone, is generally known. It was so frequent at Athens (6), that the name of Hermes became generic, and was

(1) Of Pentelic marble, in the possession of the author, Height, one foot eight inches. The term to which the head is attached, is modern. The nose is also restored.

(2) The words *βοτρυοειδής* and *βοτρυοχαίτης*, having been confounded, has contributed to the error. The former indicates a peculiar mode of arranging the hair. The latter signifies that the hair was encircled with grapes, and accordingly is found among the epithets of Bacchus. V. Etymolog. Magnum. V. *βόστρυχος*. Combe, Ancient Marbles of British Museum, Part. II, plate 27.

(3) Thucydides, *lib. 1, cap. 6*. Ælian Var. Hist. *lib. 14, cap. 22*.

(4) Cockerell on the Ægina Marbles, Journal of the Sciences and Arts, n° 12.

(5) Etymolog. Magnum. V. *βόστρυχος*.

(6) Pausan. *lib. 1, cap. 17*. — *lib. 14, cap. 33*. From the number of these square Mercuries, a street of the Agora leading to the Pœcile, was called Hermæ.

One of these seems to have been particularly celebrated, and the prototype of which copies were in high request. From the description of Lucian, *ὁ ἀρχαῖος τὴν ἀνάδυσιν τῆς κόμης*, it

applied to all figures of this kind, though the heads were of other divinities or personages. These Hermæ were placed in great numbers before the doors of temples, and of private houses (1), at the corners of streets, on the high road, and as landmarks in the country, from which last use, their name of terminal is derived. They were held in extreme veneration as objects of worship, sacrifices and libations were daily offered to them, and the severe punishment inflicted on Alcibiades, and many of the most illustrious citizens for a pretended violation of them, is well known.

The singular form of these figures was derived from the Pelasgi, during the time they inhabited Attica (2). It was retained in all the Pelasgic settlements, especially at Samothrace, where the mysteries established by them were celebrated. Casmilus or Mercury, chief divinity of these mysteries, was represented in a similar manner, for motives communicated only to those who were initiated.

Antiquaries have endeavoured to account for the origin of terminal figures in an ingenious manner (3). They suppose that in the earliest state of society, those who wished to represent the divinity under the human form, finding it too difficult to model or carve the entire figure, confined themselves to imitating the head only, which they added to the square stones or logs of wood, which formed the first objects of worship. But this hypothesis, however specious, is contradicted by the experience derived from ancient history and monuments, as well as from the accounts of modern travellers who have visited countries where civilization had made little progress.

The first terminal figures were of Mercury, and probably, for a long time appropriated to him solely; afterwards, illustrious personages, statesmen, poets, philosophers and orators were represented in the same manner. There are also, though perhaps of a more recent epoch, terminal figures of Hercules. Bacchus, Minerva (4), and other divinities distinguished by their respective emblems. Bacchus, especially, is discernible by the ivy or vine leaves, or the clusters which form a garland round his head (5).

must have been similar to the present.
Lucian, Jupiter Trag. cap. 33.

The carving of Hermæ afforded occupation to a number of artists, who, in consequence, were called Ἑρμογλύφοι. Lucian. Somn. cap. 2.

(1) Suidas. V. Ἑρμῶν.

(2) Herodotus, lib. II, cap. 51.

(3) Winckelmann, Storia delle Arte, tom. I, lib. I, pag. 7. — Visconti, Museo Pio Clem. tom. VI, Prefaz.

(4) Cicero ad Attic. lib. I, Epist. 4 & 10.

(5) Terra-cottas of the British Museum.

It may be proper to observe on this occasion, that the name of Indian attributed generally to all the bearded figures of Bacchus, is without foundation. Like other male divinities, Apollo perhaps excepted, Bacchus appears with a beard on all ancient works of art, at least till the time of Phidias. On the coins of Thebes, in particular, he is always represented in this manner, as well as on those of Thasos, Naxos, and many other cities. The error, however, is not of modern date, but is derived from ancient authors, and we find it in Diodorus (1), who, forgetting the ancient statues, supposes the bearded Dionysus or *καταπύγων*, to be the Indian, and gives a fanciful reason for the custom.

To resume, it is here intended to attribute to Mercury those terminal heads only, which, like the present, are in the archaic style, with the pointed beard (2), the hair disposed in ringlets (3), and have no characteristic attributes. With regard to those of a more recent style (4) which are often confounded with them, they belong to a different class, and are foreign to the present inquiry.

n° 3 and 75. Select Specimens of the Dilettanti Society, *plate* 39.

(1) Diodor. Sicul. *lib.* III, *cap.* 62.

(2) A similar beard was called *Σφηνοπύγων*, from its cuneiform appearance, and even in later times was peculiar to the *Hermæ*. Artemidor Oneirocrit. *lib.* I, *cap.* 37.

For this reason, the characters called Her-

monei in ancient comedies, wore masks with such a beard. Pollux. *lib.* IV, *segm.* 143, 145.

(3) Ancient Marbles of the British Museum, Part II, *plate* 17, where a head of Mercury is joined with a female head, perhaps of Venus or Vesta.

(4) Ancient Marbles of the British Museum, Part II, *plate* 19, 29, 30.

PLATE XII.

THIS exquisite specimen of the torentic art, probably the cover of an ancient mirror, is of bronze, in very high relief, and of the same size as the engraving. It was found near Paramythia in Epirus, at the same place as the celebrated bronzes of Mr. Knight, and was purchased by Mr. Hawkins at Yanina in 1798 (1).

A youth of simple, though dignified appearance, richly attired in the effeminate Asiatic costume, conversing with a female remarkable for beauty and gracefulness, and two Cupids or Loves who animate the scene, cannot fail to remind us at first sight of Paris and Helen, whose adventures belonging alike to history and romance, have been the constant theme of poetry and art for so many ages, and are familiar to us by such numerous associations.

A feeling of disappointment is experienced then, when on more attentive consideration, we perceive by various reasons, that an explanation so pleasing may be called in question.

1° The scene placed among rocks, and the dog crouched at the feet of Paris, are circumstances which indicate his residence on Mount Ida, and his pastoral occupations (2) previous to his voyage to Sparta, and could not therefore be introduced with propriety in a scene representing his interview with Helen.

2° The action and too great nudity of the female figure, who removing her veil, seems to be making advances which are received with an air of surprise and bashfulness by Paris, do not agree with the character of modesty and perfect decorum constantly attributed by the ancients to Helen (3). The peculiar

(1) Memoir on the site of Dodona, by Mr. Hawkins, in Walpole's Travels in the East, pag. 481.

Paramythia is distant from Yanina twelve hours, or from thirty to thirty five miles directly West; and Mr. H. supposes it to have been near the ancient Dodona : hence the bronzes found there, may have belonged to the treasures of the temple of Dodona.

The left hand of the female figure was wanting, but has been restored by Mr. Flaxman.

(2) Hence the epithet of βουκόλος, usually given to him by the Greeks, and that of *Pastor* by the Romans. Theocrit. Idyll, xxviii, vers 1. Coluthus, Rapt. Helen, vers. 10 & 86. Horat. lib. 1, Od. 15.

(3) Homer always ascribes the conduct of Helen to an irresistible fatality and to the influence of Venus. He describes her as deploring her situation, and accusing the goddess of being the cause of her misfortunes. Iliad. Γ. vers 164, 399 — 412. Odyss. Δ. vers 261-4.

mode of drapery (1), and the two winged boys Ἔρως and Ἴμερος, Love and Desire, the favorite sons of Venus, who usually accompany her (2), induce me rather to recognise this goddess, who previously to the contest between the rival deities, is come to solicit the suffrage of Paris, and promises him in return the possession of the Spartan queen. Several ancient monuments presenting the same subject, would tend to confirm this explanation (3).

3° The expression of Paris, as it has been observed, indicates doubt and timidity, such as the presence of a goddess would inspire, rather than the sentiments of a passionate and successful lover.

Impatient of uncertainty, we often prefer specious and agreeable fictions which leave the mind in repose, to researches of doubtful result; but as it is the duty of a writer who has truth in view, to overlook all other considerations, I am obliged, however reluctantly, to state another explanation of which the subject is susceptible.

In the number of mythological events, there are some of a general nature which resemble each other so closely (4), that unless peculiar characteristic circumstances, or inscriptions are added, they may be easily confounded.

Thus the present composition might, with great propriety, represent a scene between Anchises and Venus, who enamoured of his beauty, has come to visit him on Mount Ida.

This fable was of great antiquity, and formed the principal subject of the Homeric hymn to Venus (5). It is also recorded by Hesiod (6) and Theocritus (7), and from its celebrity, must have attracted the attention of artists, no less than the amours of the goddess with Adonis, which we find frequently

(1) On this mode of drapery peculiar to Venus, see *pag.* 5, & *pag.* 6, *note* 9.

(2) Ancient Unedited Monuments, Series I. Greek Vases, *pag.* 34, *note* 11.

(3) *Idem.* Plate xvii, *pag.* 49. — Millingen. Vases Grecs, *plate* xlvi. Lucian describes a similar scene, when Juno and Minerva having retired, Venus is left alone with Paris, *Deorum Judicium*, *sect.* 15, 16.

(4) Among the paintings which adorned the temple of Apollonis wife of Attalus, at Cyzicus, many represented actions so analogous, that they could only be ascertained by

the inscriptions placed underneath. V. Jacobs. *Exercit. Crit. tom.* 11, *pag.* 127.

A warrior pursuing a female. Suppliants taking refuge at an altar. Scenes of hospitality or departure; and various other subjects frequent on Vases, V. Hancarville. Tischbein, Millin. &c.

(5) *Vers* 45 — 291. *Iliad.* E. *vers.* 312, 13.

(6) *Theogon*, *vers.* 1009-1011.

(7) οὐ λέγεται τὰν Κύπριν ὁ βωκόλος, ἔρπε ποτ' Ἴδαν,
ἔρπε ποτ' Ἀγχίσαν.
Theocrit. Idyll. I, *vers.* 105-6.

represented. The costume, and all the circumstances are equally applicable to Anchises (1). Like all the family of Dardanus, he (2) was remarkable for his beauty, and his occupation also was to tend the flocks of his father Capys (3).

Between the three explanations proposed, the reader will decide : the subject in either case, is equally interesting.

The composition and execution are alike of the greatest beauty, and such as a subject so graceful required. The figure of the Trojan prince recalls to us the qualities which Euphranor displayed in his picture of Paris (4). He is dressed in the Asiatic costume, with a tiara or *cidaris* (5), a tunic with sleeves, anaxyrides or drawers spotted (6), probably with gold, and buskins. He wears a gold necklace; his hair is carefully arranged, and two long plaited tresses fall over his shoulders. Euripides alludes to a similar costume and ornaments worn by Paris (7), and supposes Helen to have been seduced by them. The attitude of Venus is peculiarly elegant, her drapery disposed in a most picturesque manner, covers the lower part of her body. She is adorned with a necklace and bracelets, and her hair is bound with an elevated diadem (ἄμρυξ). One of the winged boys is seated near her, the other, leans over her familiarly and playfully.

Mirrors were esteemed sacred to the goddess of Beauty, and were very frequently offered to her in her temples (8). The subject of the present, was therefore particularly appropriated to such a destination.

(1) In the Homeric Hymn, Venus introduces herself to Anchises as a mortal nymph, the daughter of Otreus. Preparing to depart after their marriage, she awakes him from his sleep, and discovers herself to him as the goddess of Beauty in all her charms.

The present composition may refer to the moment, when Anchises astonished and confused, according to the poet.

ὥς δ' εἶδεν δειρὴν τε, καὶ ὄμματα κάλ' Ἀφροδίτης,
Τάρβησέν τε, καὶ ὅσσε παρακλιδὸν ἔτραπεν ἄλλη.

Hymn. in Ven. vers 182-3.

(2) The family of Dardanus was remarkable for beauty. Besides Paris and Anchises, Ganymedes was carried away by Jupiter; Tithonus by Aurora, and Iasion by Ceres.

(3) Suprà, note 10.

(4) Judex dearum, amator Helenæ, et tamen Achillis interfector, Plin. Hist. Nat. lib. xxxiv, cap. 8.

(5) It was also called κυρβάσια. Pollux. lib. vii, segm. 58.

(6) χρυσόπαστοι. Pollux. lib. vi.

(7) ἥ τοὺς θυλάκους τοὺς ποικίλους
περὶ τοῖν σκελοῖν ἰδοῦσα, καὶ τὸν χρύσειον
κλοιὸν φοροῦντα περὶ μέσον τὸν αὐχένα,
ἔξεπτοήθη. Cyclops, vers 182-4.

In this burlesque piece, in which the chorus is composed of Satyrs, the anaxyrides are called θυλάκοι, *bags*, on account of their width. The name of κλοιός, given to the necklace, usually signified a dog's collar.

(8) Anthol. Græc. lib. vi, cap. 8, pag. 421. Édit. H. Stephani, 1566.

This precious monument is admirably calculated to give us a notion of those celebrated productions of Corinthian metal and art (1), so highly valued in antiquity, that sums which appear to us extravagant, were paid for them, and their possessors when travelling, carried them constantly near their persons (2). This admiration and esteem for works of art must have contributed powerfully to inflame the genius of artists, and to create the spirit of emulation which multiplied to such a degree the number of similar productions.

The merit of the composition is not impaired by the slight uncertainty of the subject, since from the analogy between the stories to which it may be referred, the representation is suited to either (3). Nor, by the same reason, can the uncertainty lead to inferences unfavourable to Archæology, a science which is progressive, and susceptible of improvement from future discoveries. Let it be remembered also, that even the ancients sometimes (4) differed in their explanation of monuments of preceding ages.

(1) Corinthian mirrors in particular, were held in high estimation. *Ælian. Var. Hist. lib. xii, cap. 58.*

(2) *Signis quæ vocant Corinthia, plerique in tantum capiuntur, ut secum circumferant, Plin. Hist. Nat. lib. xxxiv, sect. 3, 18.*

(3) A knowledge of the age of an ancient monument, often facilitates its explanation. Thus, if the present is supposed of Calamis, Mys, Boethus, or other artists of the same age, celebrated for works of this kind, the

female figure would be intended to represent Venus. If we attribute it to the time of Pompey (*Plin. Hist. Nat. lib. xxxiii, cap. 9*), the subject might have been intended for Paris and Helen.

(4) There are two bas-reliefs with figures perfectly similar. One is inscribed with the names of Amphion, Zethus, and Antiope; the other those of Orpheus, Mercury, and Eurydice. See Winckelmann, *Mon. Ined. tom. ii, pag. 113.*

PLATE XIII.

THE early inhabitants of Greece, like all other nations unenlightened by revelation, entertained naturally very imperfect notions with regard to religion. Forgetting the great instinctive truth of the unity of the Supreme Being, they converted his various attributes into so many separate and inferior divinities, whose assistance they implored. Mortal men, also, who had achieved illustrious actions, or had conferred benefits on their country, were deified and became objects of worship.

In such a state of things, who more than Homer, was entitled to receive divine honours? No quality, indeed, more than genius, can be considered as an attribute or emanation of the divinity; and to no one was it ever bestowed so liberally as to Homer, whose verses appear the production of supernatural inspiration.

Every thing belonging to this extraordinary personage, partakes in some degree of the mysterious character in which the divinity is involved. His country, his birth, the time when he lived, are alike uncertain. In the midst of a dark and almost barbarous age, his appearance was splendid and unanticipated like that of a meteor. Superior to his predecessors or contemporaries, all of whom he left at a distance excluding competition, he attained a degree of eminence which has never yet been equalled, and after a lapse of near three thousand years, notwithstanding all the improvements in science and art, Homer stands unrivalled in fame and glory.

A people who like the Greeks, excelled all others in genius, could not be insensible to the transcendent merits of the poet, nor ungrateful for the glory which he conferred on them. Accordingly, we find temples and altars dedicated to him by various cities and kings.

The present monument is one of those which commemorate this apotheosis (1). Homer whose appearance bespeaks his advanced age, is seated on the eagle of Jupiter. The bird with expanded wings is at the moment of taking its flight, and conveying a new inhabitant to Olympus. The attitude of the

(1) From a vase of silver found at Herculaneum, and preserved in the Royal Museum at Naples. The figures are of the same dimensions as in the engraving. The form of the

vase is represented underneath.

It is mentioned by Winckelman, *Storia dell' Arte*, tom. II, pag. 215; not. 3, and tom. III, pag. 231, Edit. of Rome, 1782.

poet indicates calmness and meditation : his head reclining on his hand, is veiled, as a symbol of apotheosis (1). In the other hand, is the volume of his unrivalled poems.

His two immortal daughters, the Iliad and Odyssey witness the divine honours paid to their parent. They are personified as two females with appropriate attributes. The first, of a warlike character, has a helmet, shield, spear and sword. The younger sister, has the pileus or mariner's cap, characteristic of Ulysses (2), and holds a rudder (3), emblem of naval concerns. A short sword is suspended by a belt on her left side.

A festoon of laurels encircles the summit or rim of the vase, and appears supported by ribbons or fillets. Various emblems of which two only remain, were affixed to it; one is a satyrical mask, alluding perhaps to some of the lighter compositions of the poet (4); the other is a swan. This bird, emblem of Apollo and the Muses, seems fluttering its wings, and preparing to accompany the new divinity. The field is occupied by arabesque ornaments disposed with taste. The flowers which compose them, are probably those most pleasing to the poet (5).

The head of the poet resembles more his portraits on the coins of Amastris, Ios, and other cities (6), than his busts, which usually are like that in the British Museum. Both portraits, as before observed, are conventional (7).

The vase is of silver, and valuable as being one of the few monuments of that metal which have escaped the rapacity of ancient or modern barbarians. It appears to have been cast in a mould, and afterwards finished with the chisel. Vases of this kind were anciently in high estimation (8), and we hear of immense sums being paid for some which were productions of celebrated artists. The present is of inferior execution, and probably may be referred to the imperial age of Rome.

(1) Visconti. *Icon. Grecque*, tom. 1, pag. 53.

(2) Plin. *Hist. Nat. lib.* xxxv, sect. 36, Winkelman. *Mon. Ined.* pag. 208.

(3) Πηδάλιον. A rudder or an oar, anciently very similar in form, were often placed on the tombs of mariners. Homer. *Odyss. M. vers.* 15. Virgil. *Æneid. lib.* vi. *vers.* 233.

(4) Cercopes, Margites, &c. V. Fabricius, *Bibl. Græca.*

(5) Plin. *Hist. Nat. lib.* xxi, sect. 17. Philostrat. *Icon. lib.* ii, cap. 8.

(6) Every thing relating to the honours paid to the memory of Homer, and the various representations of him, has been discussed in the most satisfactory manner by Visconti. *Iconographie Grecque*, *ibid.*

(7) V. Series 1, Greek Vases, pag. 84.

(8) Plin. *Hist. Nat. lib.* xxxiii, sect. 55.

PLATE XIV.

THE art of working the precious metals, either separately, or uniting them with other substances, such as ivory or ebony, and forming a polychrome sculpture, was called *Toreuticè* (1), and greatly esteemed by the ancients. It was known at a very early epoch, as may be inferred from the descriptions of the shield of Achilles, the ark of Cypselus, and other productions of the kind. Phidias is supposed to have carried it to perfection, and several artists acquired great celebrity by practising it.

A most curious, perhaps unique specimen of this art, and of the perfection to which it was carried by the Etruscans is here represented (2). It was discovered near Perugia (3), and served to ornament a votive car of bronze, dedicated in some ancient temple (4) situated on the spot. It is not cast, but formed of a very thin laminated plate of silver, chased or driven out with the puncheon and chisel. The figures are in high relief, and in some parts detached from the ground. Many of the accessories are of thin sheets of gold overlaid.

The subject does not appear mythological or heroical. Two men riding on horseback at full speed, might be taken for hunters, as they are without arms; but a prostrate figure under the horses, makes it probable that they are warriors victorious in battle: a subject pleasing to a warlike people, and which would be often repeated. One of the horsemen holds a branch of a tree; the other has a short stick or goad (*κέντρον*). The hair, the borders of the drapery, the half-boots, and various ornaments of the several figures are of gold. The bridles, manes, tails and hoofs of the horses are of the same metal.

The style bears a great resemblance to that of Egyptian and early Greek monuments: a resemblance frequently noticed by ancient authors (5).

How long this peculiar style was retained in Etruria is an important question in the history of the Arts, but which has not yet been resolved.

(1) Plin. H. N. *lib.* xxxiv, 19; *lib.* xxxiii, 55.

(2) In the collection of the late R. P. Knight, Esq. It was cut by those who found it into several pieces, now united. The engraving is three-fourths of the size of the original.

(3) Vermiglioli, *Saggio di Bronzi Etruschi*, Perugia 1813. — Micali, *l'Italia avanti i Romani*, tom. II, pag. 220, Ediz. 2^{da}.

(4) Chariots were frequently consecrated to divinities, and placed in their temples; Herodot. *lib.* v, *cap.* 77; Ælian. *Var. Hist. Frag.* II. Visconti, *Museo Pio Clem.* tom. v, *tav.* 44.

(5) *Suprà*, plate I, pag. 2.—The present composition may be compared with those figured in D'Hancarville, *Vases d'Hamilton*, tom. I, *pl.* 25; & Bassi *Relievi Volsci*. Roma, 1785.

PLATE XV.

THE Sirens confiding in their superior skill, and instigated by Juno, dared to challenge the Muses to a contest of vocal and instrumental melody : the latter being victorious, cut off the wings of the Sirens, and with the feathers made crowns and ornaments for their head-dress, which they wore as trophies of their victory.

This fable forms the subject of a bas-relief *Plate XV* (1), where, according to a license often taken by ancient artists, two different scenes relating to a story are united in the same composition. In the first part or scene, Jupiter judge of the contest is seated on his throne, holding his scepter and thunder; the eagle is at his feet. On one side of Jupiter is Juno (2), who solicits him in favour of the Sirens; on the other side is Minerva, sister and patroness of the Muses (3).

In the presence of these divinities, the three Sirens are contending with an equal number of Muses. One playing on the double flute, is opposed to Euterpe; another contends with Erato on the lyre; and the third who is singing, is opposed to Polymnia (4). Two of the Muses, Urania and Thalia, distinguished by their attributes, are in the back ground, and take no part in the action.

The second scene shews the result of the contest. The Sirens appear in a state of despair and affliction, while the Muses victorious, are inflicting punishment on them, and plucking the feathers from their wings. One of the fallen Sirens embraces the feet of the ninth Muse, who stands at the extremity of the composition, and is without doubt Melpomene their mother (5). She takes

(1) From a marble sarcophagus, in the palace of the Neri family at Florence. Length seven feet.

(2) Pausan. *lib.* ix, *cap.* 34. Stephanus Byzant, V. Ἀπτερά.

At Coroneia in Bœotia was a temple of Juno, with an ancient statue of the goddess, holding the Sirens in her hand, *ibid.*

The relation between Juno and the Sirens has not been noticed by any ancient writers, and we are ignorant of its cause.

(3) Minerva was supposed to have invented

the double-flute and lyre, the former of which she gave to the Muses, Aristid. Orat. in Minerv., *tom.* i, *pag.* 14.

(4) For all that relates to the attributes of the Muses, the reader may see the observations of Visconti, Museo Pio Clem, *tom.* i, *plate* 16-26; et *tom.* iv, *plate* 14, 15.

(5) The Sirens were supposed to be the daughters of Acheloüs and Melpomene one of the Muses. Others pretend that Terpsichore was their mother. Apollodor. *lib.* i, *cap.* 3. Apollon Rhod. Argon. *lib.* iv, *vers.* 895.

no part in the action, but seems to be a reluctant spectator of the fate of her daughters.

The Sirens are represented as they generally appear, of the human form as far as the waist, and the lower parts are those of birds. It is to be noticed that in the first scene, they are supposed to be disguised by a dress which conceals their wings and great part of their legs. In the second scene, where they are stripped of their tunics, they appear of their natural form. This circumstance, and others equally unnoticed, with which the subject is here represented, were perhaps taken from some of the dramatic compositions relating to the Sirens, produced by Epicharmus, Nicophon and Theopompus.

The ancients vary in their descriptions of the Sirens. In the time of Homer (1), they were considered as being simply of the human form, for had any other been attributed to them, the poet ever fond of the marvellous, would not have omitted to notice it. Euripides gives them the epithet of winged virgins (2), and perhaps in his time they were figured in that manner. They appear as three graceful young women, but without wings, on several alabaster sarcophagi found at Volterra and other cities of Etruria (3). Apollonius Rhodius, is the first author known to us who speaks of their double form (4), but we are ignorant at what period this alteration took place. Probably, it was introduced from Egypt, and was among the innovations to which Aristophanes alludes (5). All certain monuments in which they are thus represented, are of a recent epoch (6).

Some antiquaries have supposed, that the birds with human heads figured on some vases of the archaic style (7), were intended for Sirens, but the point

(1) Odyss. M. vers. 39, seqq.

(2) Πτεροφόροι νεάνιδες
Παρθένοι, χθονὸς κόραι,
Σειρήνες.

Helena, vers. 167-9.

Perhaps they were represented like Aurora, the Harpies and other divinities of an inferior order. Anc. Uned. Monum., Series I, plate 15, pag. 41.

(3) Gori, Mus. Etrusc. tom. 1, tav. 147.

(4) Argonauticon, lib. iv, vers. 898-9.

(5) Nubes, vers. 335-8, V. Anc. Uned. Monum., Series I, pag. 37, (14).

(6) A very curious monument representing the Sirens of a double form, is a fictile vase found near Sorrento, where the temple of the Sirens anciently existed. It is not however, of an earlier date than the second century before our æra. It is in the collection of Count Pourtales at Paris.

All other monuments appear subsequent to the establishment of the imperial government at Rome.

(7) A great objection to this opinion is, that the figures in question are not always of the same species; but we find swans, eagles,

is doubtful, and they may be the Keledones or Iynges (1), represented on the roof of the Delphian and other temples. In magic ceremonies the latter played a great part, and representations of them must have been common.

According to Homer, whose authority was generally followed, they were considered as inferior deities of an odious nature; but other poets seem to have viewed them in a more favourable light, and as being like the Muses, remarkable for their melodious voices and musical skill. As emblems of these qualities, we find them placed on the tombs of orators and poets (2). Unfortunately we are not told how they were figured.

Though not contributing to remove the difficulties of the question, the present monument, which preserves a fable little known, and appears for the first time on works of art (3) is a valuable addition to our stock of figured Antiquity. The execution is of inferior order, and may be referred to the third century of the Christian æra, when the arts were near the last stage of their decline.

owls and hawks, to which human heads are added. Sometimes the arms also are human. V. Series 1, pag. 38.

Since the publication of the last mentioned volume, two fictile vases which tend to throw light on the question have been discovered. One found near Athens, represents two compound figures of birds with human heads and arms. They are standing each on a hillock supposed to be surrounded with trees. One of them plays on the flute, the other wears a helmet, and its wings are extended. The other vase was found at Melos. A figure like the preceding stands on a fluted truncated column, between two old bearded male figures, who are leaning on sticks, and listening to the figure which is playing upon the lyre. They are in the collection of Thomas Burgon, Esq.

(1) The mistaken reading of an inscrip-

tion on a Greek fictile vase, has induced some antiquaries to think, that the Keledones mentioned by Pindar (Pæan. Frag. I.), were females playing on the lyre: but the true reading is ΚΑΛΕΔΟΚΕΣ, probably the name of the possessor. Ardito, *Illustrazione di un antico vaso trovato nelle Rovine di Locri, Napoli 1791*, in-4°.—Heyne, *notæ in Pindar*, l. c.

Writers of a later age seem to have confounded the Keledones and Iynges with the Sirens, perhaps because the latter were represented in the same manner as the two former. Philostrat. *Vita Apoll. lib. vi, cap. 2*; Athenæus. *lib. vii, cap. 2*.

(2) Philost. *Vit. Sophist. lib. i, cap. 17*.

(3) A fragment representing two figures only, but belonging to the same subject, has been published by Winckelmann; *Monumenti Ined. n° 46*.

PLATE XVI.

THE subject of the marble tablet, n° 1, is the lustration of a horse and dog (1), and their presentation to Diana or Hecate, who was supposed to take the animals thus consecrated under her special protection, and to preserve them from all accidents, but particularly fascination.

Rites of this nature were usual in Greece; but in Thessaly, where the present monument was found, they must have been very frequent, on account of the passion of the inhabitants of that country for horses and the chase.

The figure with a torch is certainly Diana or Hecate, two divinities originally distinct, but in later times confounded (2). Their functions, however, even anciently, were in many respects the same; and Hesiod (3) ascribes to Hecate the superintendence of the chase, more generally an attribute of Diana (4). Both were peculiarly venerated in Thessaly. A torch, of great use in all lustrations or purifications, was the emblem of either (5).

It is possible, however, that instead of the divinity herself, it may be only a priestess, who bearing her emblems, performs the ceremony (6). Her right hand placed on the horse's head, shews that the animal is consecrated.

(1) Found in the ruins of Crannon, in Thessaly, and in the possession of Lieut.-Colonel Leake. Dimensions 1 foot 3 inches, by 1 foot 11 inches.

(2) V. Series 1, Greek Vases, pag. 45.

(3) Πηιδίως δ' ἄγρην κυδνὴ θεὸς ὤπασε πολλήν,
 Πεία δ' ἀφείλετο φαινομένην, ἐθέλουσά γε θυμῷ.
 Theogon. vers. 442-3.

The author of the supposed hymns of Orpheus, describes Hecate with three heads, those of a horse, dog, and serpent. Argon. vers. 982.

Perhaps the superintendence of Hecate over these animals was the motive for describing her under such a form, but no representations of the kind appear.

(4) Ἀρτέμις ἀγροτέρα. Pausan. lib. 1, cap. 19. Arrian. de Venat. cap. 33.

(5) The torches were of sulphur, esteemed very efficacious in all expiatory sacrifices.

Cuprent lustrari, si qua darentur
 Sulphura eum tædis.

Juvenal Sat. 11, vers. 157-8.

Fumigations were also considered as a remedy in several diseases, and a powerful cure for an animal which was fascinated. Veget. Art. Veterin. lib. 111, cap. 74, and lib. 1v, cap. 12.

(6) Arrian (de Venat. cap. 33), alludes to such a ceremony, by the expression Τῇ θεῷ ἀποκαθαίρειν τοὺς κύνας.

The same author adds, that if proper offerings are not made to the divinities who preside over the chase, the dogs will be wounded, the horses grow lame, and the huntsmen take a false scent, *ibid.* cap. 35.

This curious bas-relief, which has the usual form of votive monuments, was probably dedicated by some lover of the chase, who had implored the goddess in behalf of his favourite animals. Or it may have been placed in the precincts of a temple, or perhaps inserted in the wall of a stable, like the images of the goddess Hippona (1) at Rome, as a spell against every sort of evil.

The execution is indifferent, but the subject is new, and interesting by its reference to a modern superstitious ceremony annually performed at Rome (2).

Before embarking on a distant navigation, or during a storm and other dangers of the sea, it was customary for mariners and other persons, to promise sacrifices and offerings to Neptune, Glaucus, and the various divinities of the ocean, in case of safe arrival at their destination. Among other vows, was sometimes that of cutting off the hair and offering it to the divinity, whose protection was implored.

The marble tablet n° 2 (3), which has also the form of an *ædicula*, illustrates this custom. Two tresses of plaited hair are suspended under a kind of portico, between two pilasters which support the roof. On the architrave, the inscription ΦΙΛΟΜΒΡΟΤΟΣ ΑΦΘΟΝΗΤΟΣ ΔΕΙΝΟΜΑΧΟΥ ΠΟΣΕΙΔΩΝΙ, shews that Philombrotus and Aphthonetus, the sons of Deinomachus have dedicated their hair to Neptune (4) in some of his temples, and have erected the tablet to commemorate this act of piety.

(1) Juvenal. Satyr. viii, vers. 157. Plutarch. Parallel. tom. vii, pag. 241, edit. Reiske. Apuleius. Metamorph. lib. iii, pag. 225.

The present monument having been found in Thessaly, where Apuleius places the scene of his fable, it is not impossible that he alluded, under the Roman name of Hippona, to a figure like the present.

(2) Horses and other animals are annually taken in the church of St. Antonio, where they are blessed on the 17th of January, fes-

tival of the Saint. V. Middleton. Let. from Rome.

(3) It was found in the ruins of Pthiotic Thebes, in Thessaly, and is also in the collection of Lieut.-Colonel Leake. Dimensions 1 foot 2 inches, by 1 foot 1 inch.

(4) In an ancient epigram, a mariner escaped from shipwreck, says that he offers his hair to Neptune and the marine divinities, because he had preserved nothing else to give. Anthol. Græca. lib. vi, cap. 21, epigr. 1. Potter Archæol. Græc. lib. iii, cap. 20.

PLATE XVII.

A patera or cup of sardonyx, engraved on both sides in relief (1). The exterior presents a full-faced head of Medusa with spreading hair and surrounded by serpents. The interior, extremely shallow, is adorned at the bottom, which is perfectly level, with the graceful composition represented in this plate.

It has been previously published by several antiquaries (2); and in the last instance by Visconti (3), with an engraving more correct indeed than any of the preceding, but still deficient in several particulars: doubtless, because the author trusted to a drawing that he had not the opportunity of comparing with the original.

According to a new explanation proposed by him, the bearded figure seated on the left, is the Nile, who holds a cornucopiæ, the usual symbol of his fertility; the recumbent female figure leaning on a sphinx, is Isis, emblem or personification of Egypt; the two female figures on the right, are the nymphs Memphis and Anchirrhoe, daughters of the Nile; two young men hovering in the air, are the Etesian winds, which blowing against the current of the Nile, produce its annual overflow.

After such an ingenious and satisfactory elucidation of the several figures described, we must regret that the learned author should not have been alike successful in ascertaining the name of the figure which appears to be stepping forward in the centre of the composition. He supposes, but without sufficient foundation, that it is Horus, who presided over the annual overflowing of the river, and that the object in its right hand, is an *antlia* or hydraulic instrument, emblematic of the power of Horus or the sun, on the waters of the Nile.

It is evident from a slight observation of the composition, that an action is implied, in which this figure bears the principal part. The general character, the costume, and the want of any symbolical attribute, shew that it is not a divinity, but a portrait of some celebrated historical personage. He is represented arriving in Egypt, and received by the tutelary divinities of the country. Hence the opinion of Bianchini, that the subject was the apotheosis of Alexander, the great benefactor of Egypt, where divine honours were paid to

(1) Formerly in the Farnese collection, but now in the Royal Museum at Naples. The engraving is of the same size as the original.

(2) Maffei Museum Veronense, pag. 356. Osservazioni Letterarie, tom. II, pag. 339.

(3) Museo Pio Clement. tom. III, tav. C. n° 1.

his memory (1). As far indeed as a likeness can be traced in figures of such small dimensions, this opinion of Bianchini seems confirmed.

The resemblance to Alexander may however be called in question by some, who would be more inclined to consider Hadrian as the principal character. That prince was equally distinguished by his munificence to Egypt, and even during his life time, a temple was erected to him at Alexandria (2). The costume of the principal personage is rather Roman than Greek, and the style of sculpture in the figures of Isis and the two Winds (3), suits better the age of Hadrian, than that of the first Ptolemies, to which it is ascribed by Visconti.

Something must be said of the instrument taken for an *antlia*. Being in great part concealed by the cornucopiæ, it cannot be well defined. It is however an attribute of Isis, who upholds it, and not of the personage who grasps its summit. May it not be the mast of a vessel, and an emblem of Isis, the goddess who presided over navigation (4), and is frequently represented with a sail? It should be noticed here, that Visconti has mistaken for serpents the cords disposed spirally round the staff. In his engraving, the ears of corn behind the nymphs, the leaves of the palm-tree against which the Nile reclines, and various other details, are omitted.

These observations, though unconcluding, are submitted to the learned, in hopes of engaging them to a new and more satisfactory elucidation of this admirable gem, in which art and nature seem to vie with each other. Remarkable not only for its size, but for its great purity, and its richly variegated tints, of which the artist has availed himself with much skill; it affords a specimen of a branch of ancient magnificence (5) unknown in modern times.

The head of Medusa represented in relief on the opposite side of the patera, not requiring any explanation, the reader is referred to the engraving of it published by Maffei in the work already cited.

(1) Maffei supposed the subject to represent Ptolemy Auletes and his family; the Abbé Barthelemy that it was Ceres, Triptolemus and Bacchus, *Mem. de l'Acad. des Inscriptions. et Bell. Lett. tom. xxx.*

(2) Eckhell. *Doct. Num. Vet. tom. iv, pag. 64.*

(3) There is great analogy between these

figures and those represented on various monuments of the era of the Antonines. Visconti, *Mus. Pio. Clem. tom. v, tav. 29.*

(4) Eckhell. *Doct. N. V. tom. vii, pag. 140.*

(5) The great Pompey found 2000 vases of sardonyx among the treasures of Mithridates. Appian. *de Bello Mithridat.*

PLATE XVIII.

A fragment of a terra-cotta lamp, n° 2, represents Perseus seated by Andromeda, who leans affectionately on him, and seems to seek his protection (1). Armed with the helmet of Pluto and the winged sandals of Mercury, the hero upholds the Gorgonian head, probably, against Phineus (2), who, attempting to prevent his marriage with Andromeda, is turned into stone at the sight of the fatal spell.

Though of rude execution and materials, this fragment, interesting by the subject which is new, is of importance by the elucidation it affords of an ancient painting found in Herculaneum (3), but never explained. By comparing one with the other, it is evident they are both taken from a common original, and present the same subject.

Hence in the picture, the two heads hovering about, are the Gorgons pursuing Perseus, who raises part of the veil of Andromeda, to protect her from the monstrous sight. Perhaps the literal expression γοργεῖν κεφαλὴ employed by Homer (4), suggested the notion of this fanciful representation.

The inscriptions which accompany the figures on the fragment of Roman pottery, n° 2, enable us to recognize Paris (PARIS), conversing familiarly with OEnone (OENONE), who endeavours, perhaps, to prevent his journey to Sparta (5). Rocks, trees, and a rustic edifice are indications of Mount Ida, where the scene is placed (6). A recumbent figure in the foreground, is the Scamander, or the Cebrenus, father of OEnone. The oxen drinking in its stream, allude to the well known pastoral occupations of Paris.

The present composition tends to confirm the conjecture that a female figure seated in the back ground of a picture representing Venus conversing with Paris, may be OEnone, whose adventures formed the subject of several poems, as we may infer from the epistle of Ovid.

(1) Apollodor. *lib.* II, *cap.* 4, 3.

(2) The present group was probably taken from a more extensive composition relating to Perseus. The subject might also represent that hero protecting Danae, his mother, against the pursuit of Polydectes at Seriphus, as in an ancient painting of the tem-

ple of Apollonis, at Cyzicus. V. Jacobs. *Exerc. Crit. tom.* II, *pag.* 117.

(3) *Pitture d'Ercolano, tom.* III, *tav.* 12.

(4) *Iliad. E. vers.* 738.

(5) Apollodorus, *lib.* III, *cap.* 12, 6. Ovid. *Epist. OEnones ad Paridem.*

(6) Millingen. *Vases Grecs, pl.* XLIII, *pag.* 65.

PLATES XIX & XX.

THESE circular bas-reliefs of terra-cotta seem intended solely for ornaments, and were probably suspended intermediately with garlands and fillets on the walls of temples or private houses, for religious or other purposes. They may also have been used to adorn the funeral piles, or at ceremonies in honour of the dead; and their having been found in tombs, is perhaps a circumstance favourable to this last opinion.

Two of the medallions exhibit female heads, with hair elegantly and fancifully attired : the Cupids and the dove which accompany them, prove that they represent Venus. N° 2, offers a head of Medusa, with serpents twined round her neck, and surrounded by conical appendages intended to indicate the scales of the ægis.

They were anciently painted of various colours, still visible in many parts; the ground and faces were white, the hair and ornaments red, the wings of the Cupids, the flowers, and other accessories blue. The general effect must have been lively and pleasing, and though intended for temporary purposes, they display the same principles of taste and elegance, that distinguish the more elevated productions of Greek Art.

THE END.

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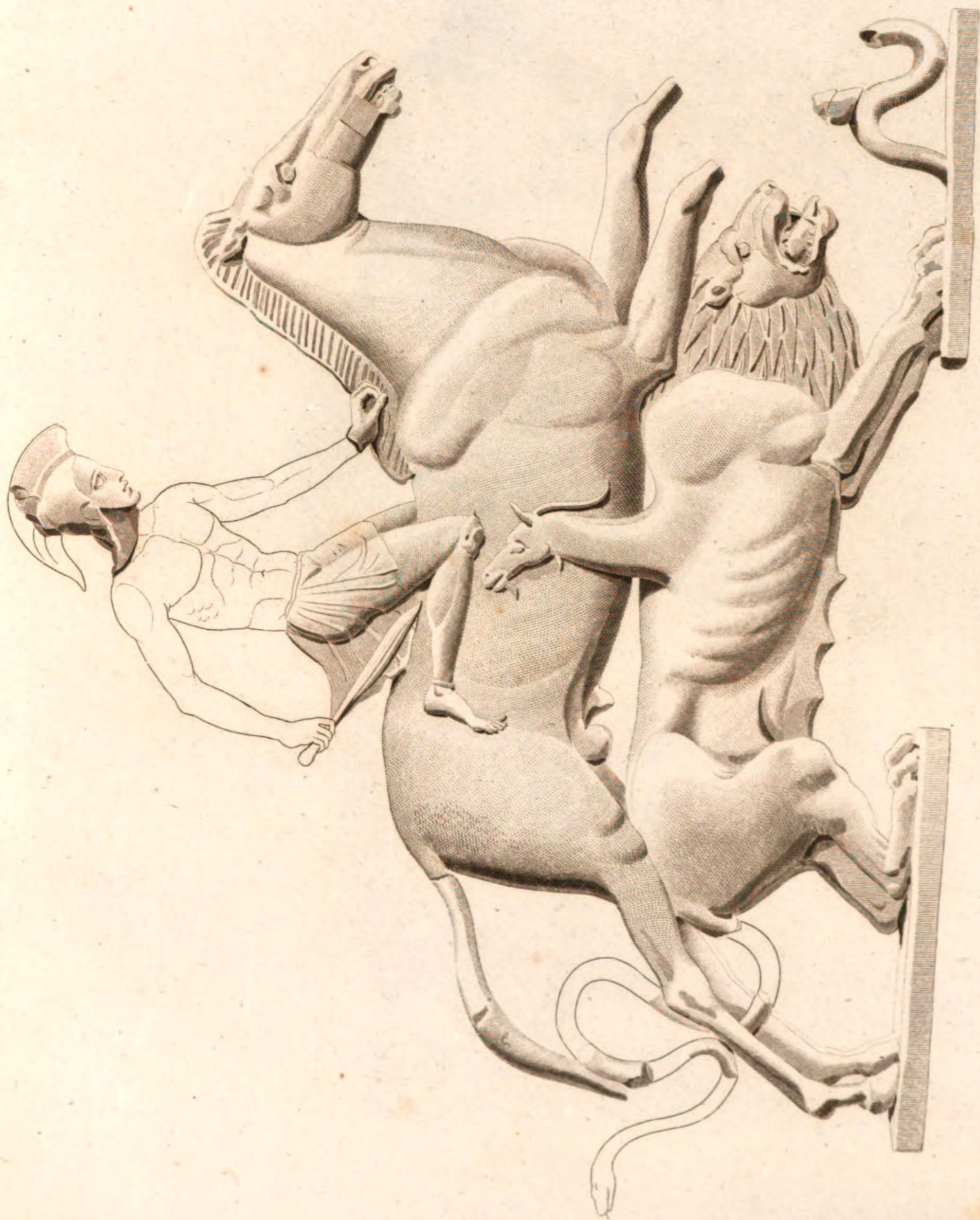
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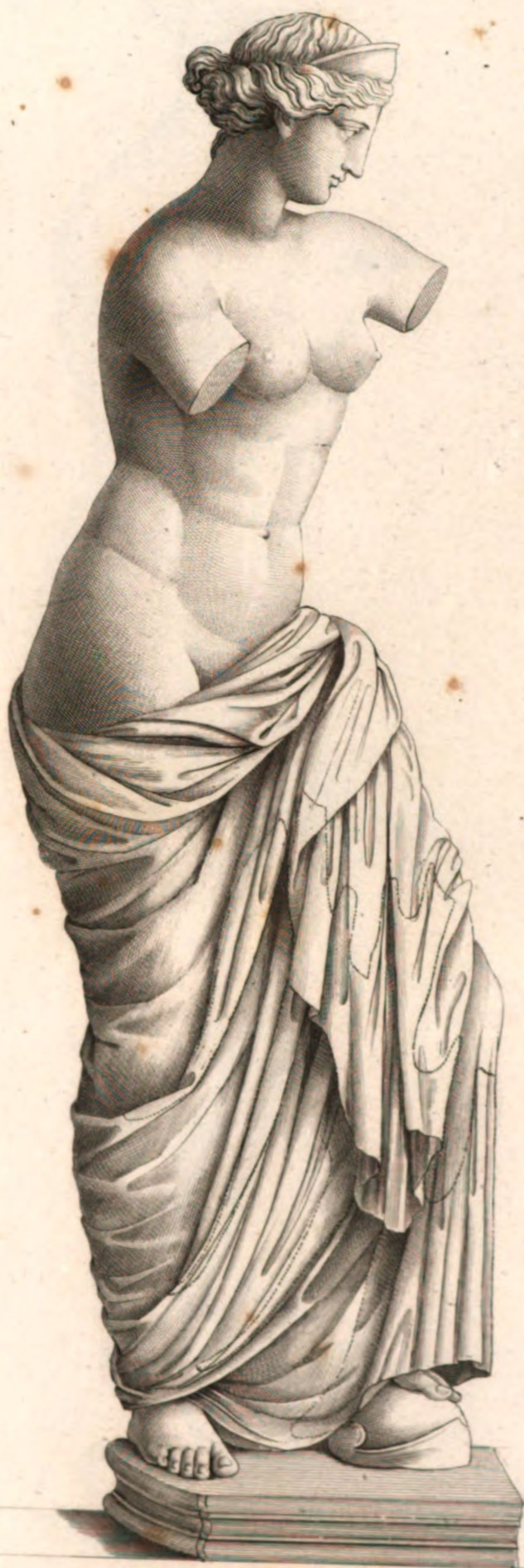
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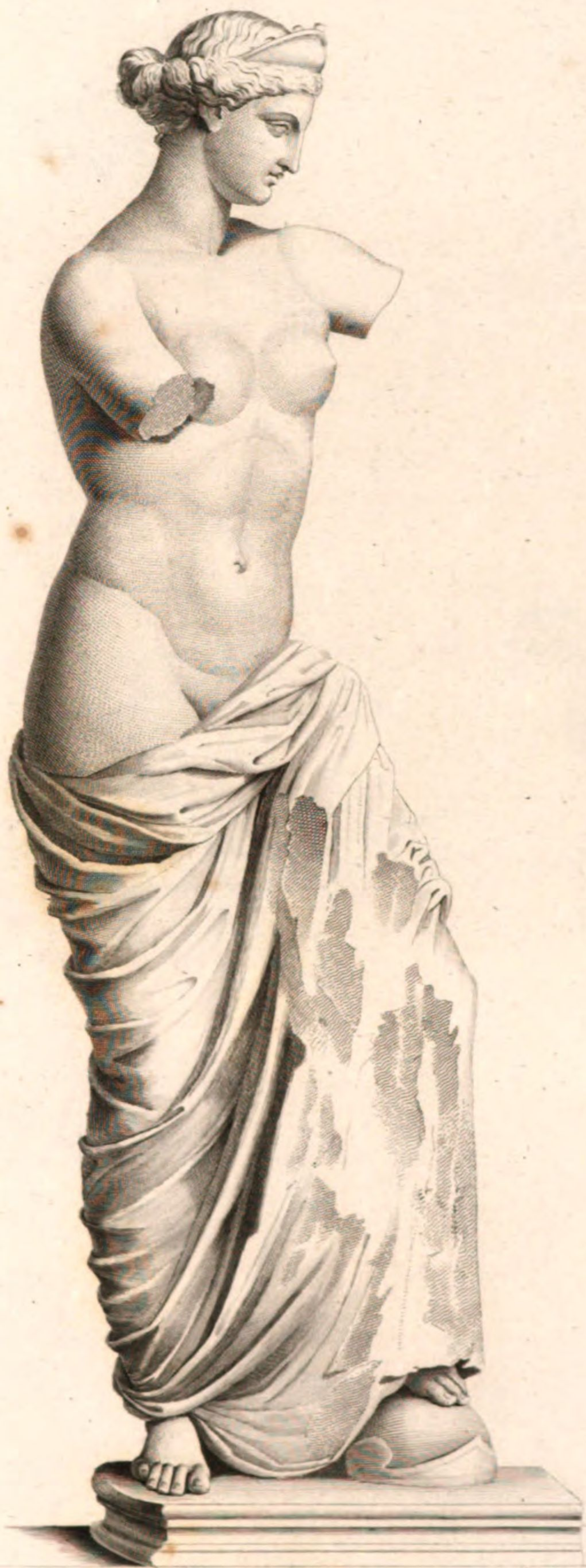
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Bossi del.

Moggi sc.





*The Preceding Statue
with Modern Restorations.*



Norman, sculp.



Probable Ancient State.

VENUS OF MELOS.



Laguerre del.

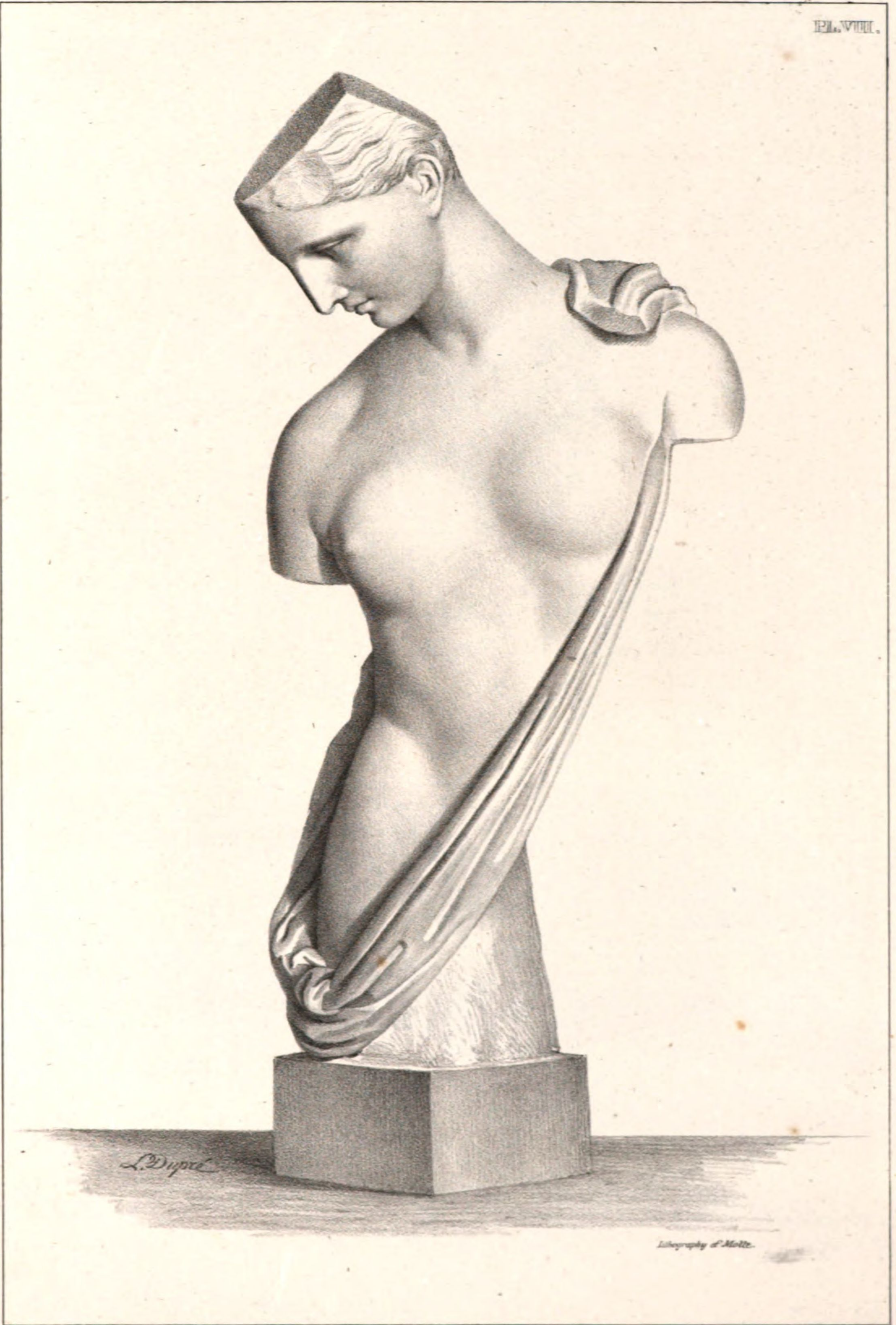
Mouquet sc.





Fragonard Fecit.

Lithography of Villain.





Jerand fecit 1826.

lith. de Engelmann.



Jorand fecit 1825.

Lith. de G. Engelmann.

PL. XI.



VENUS AND ANCHISES.

PL. XII



*Cover of a Bronze Mirror in the Collection of—
Hawkins Esq.*



BRONZE.
Of the same dimensions.

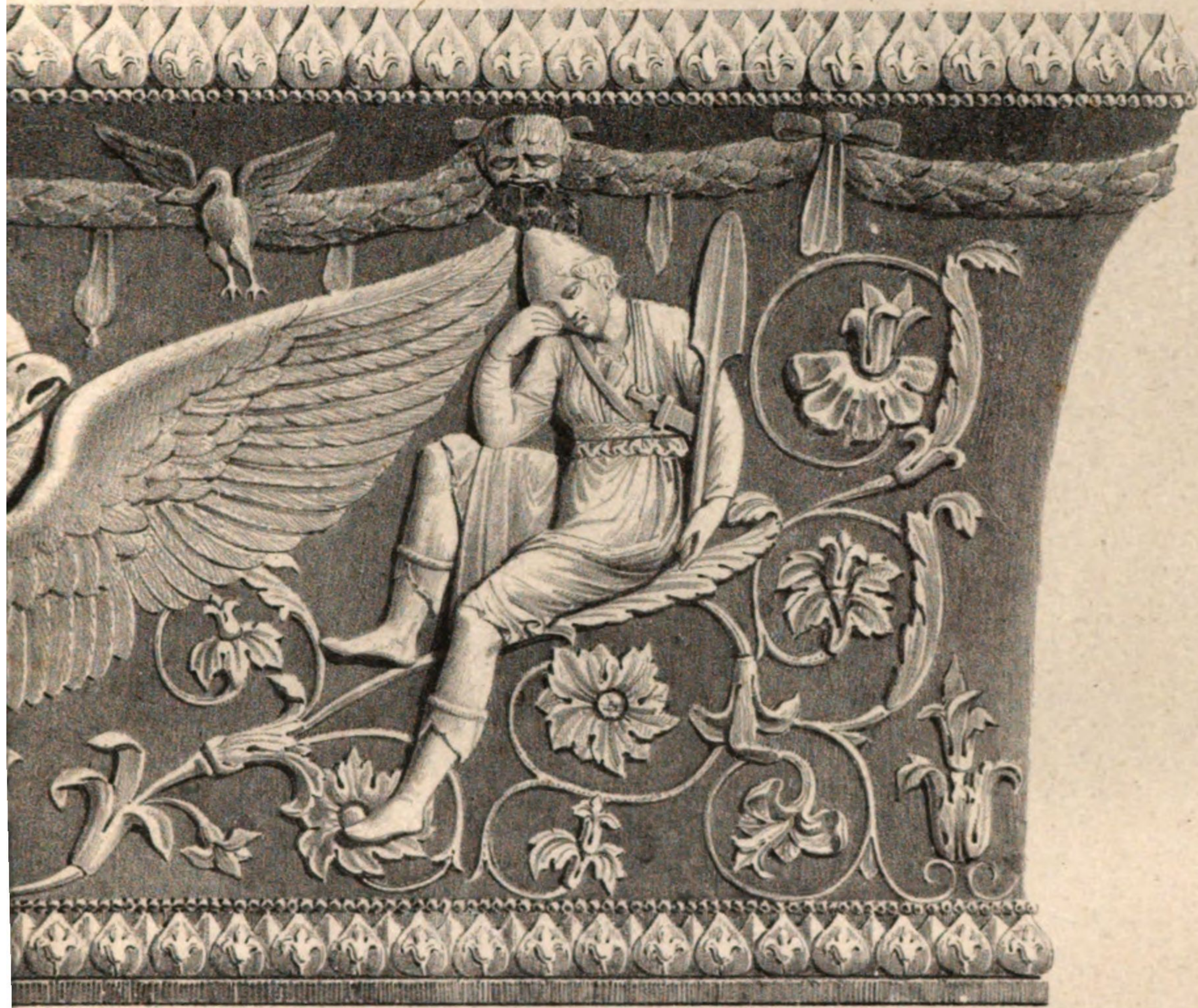
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Lib. of C. Melle.

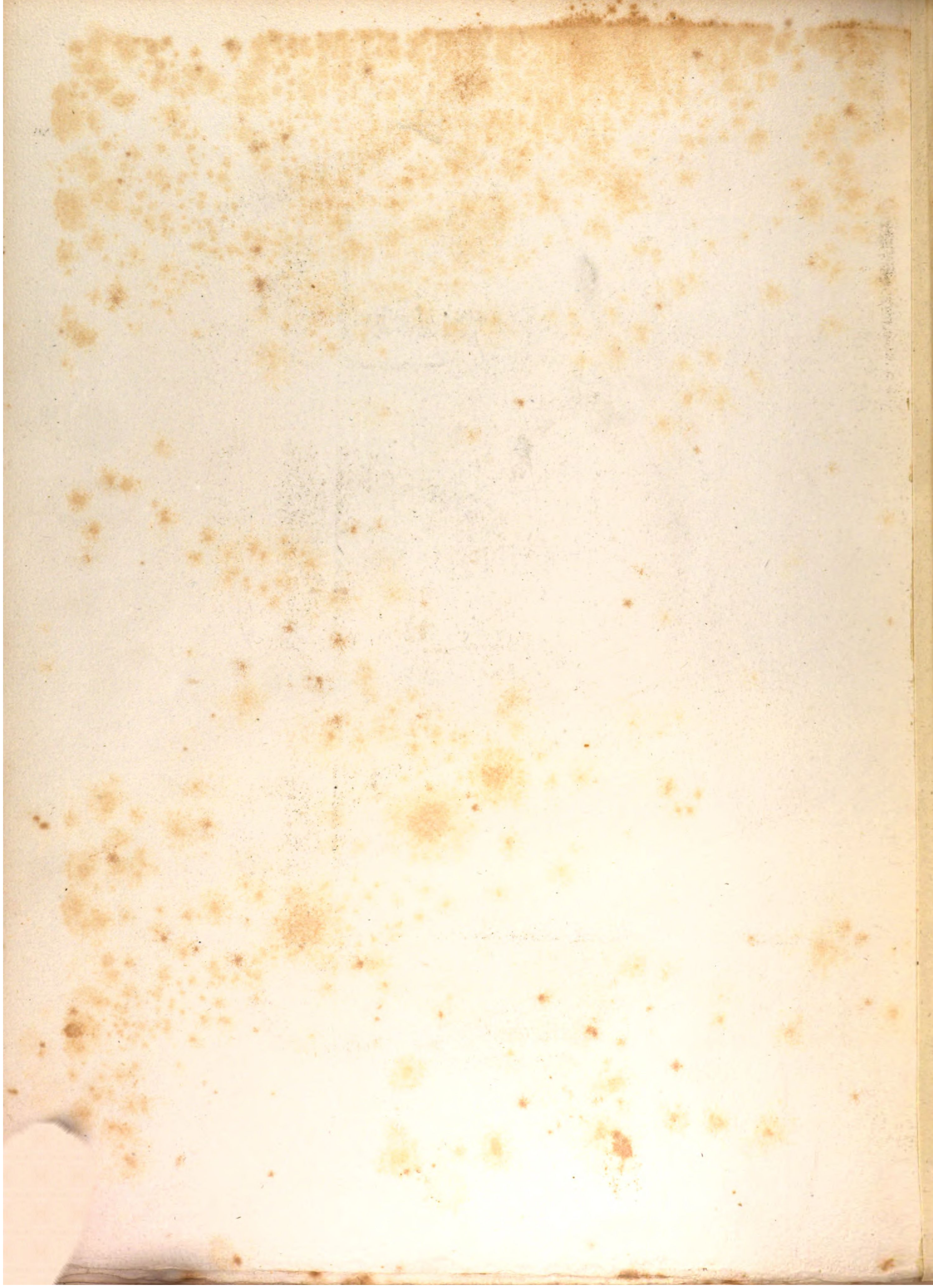


Jorand del.





Lith. of C. Engelmann.



SILVER.

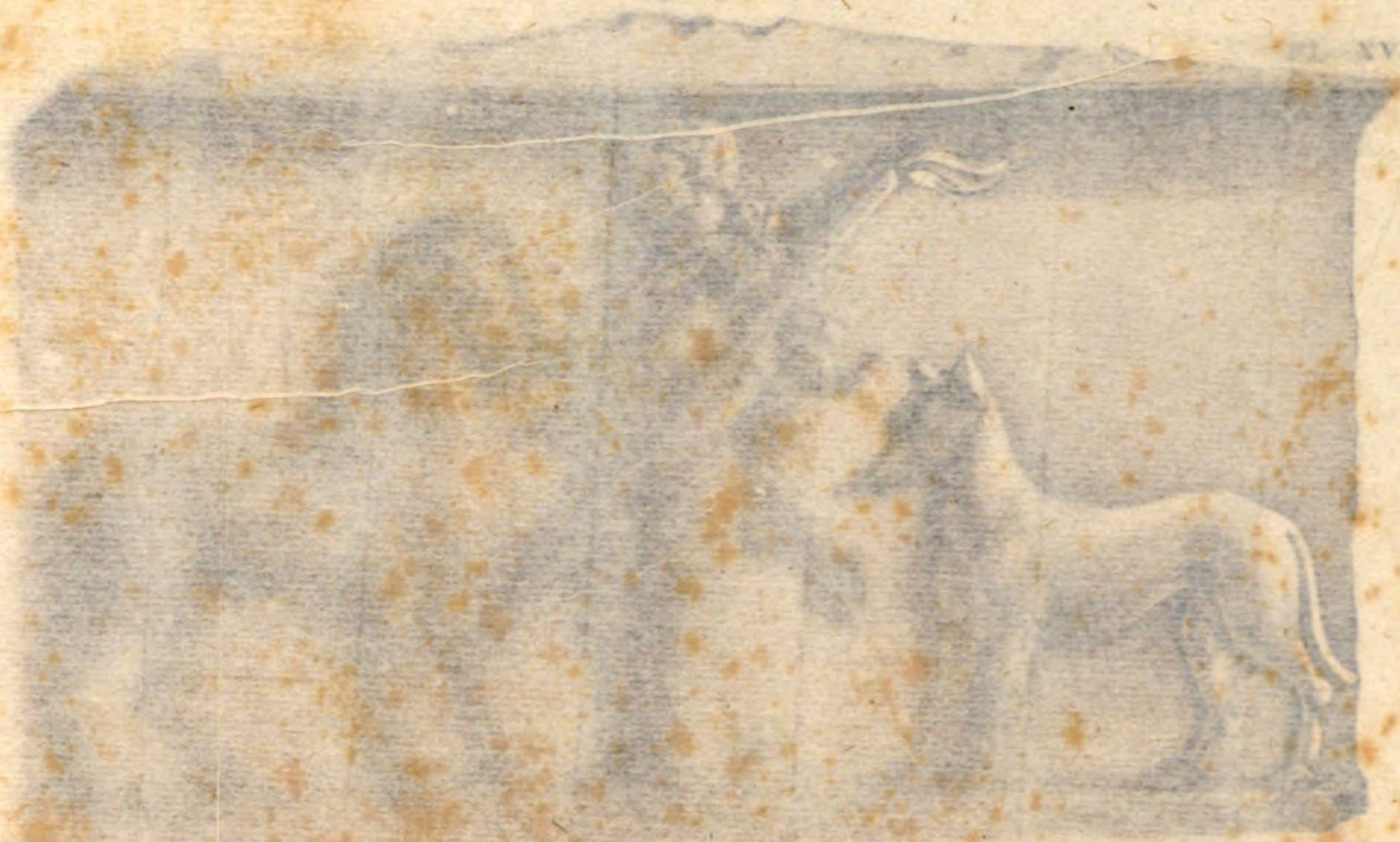


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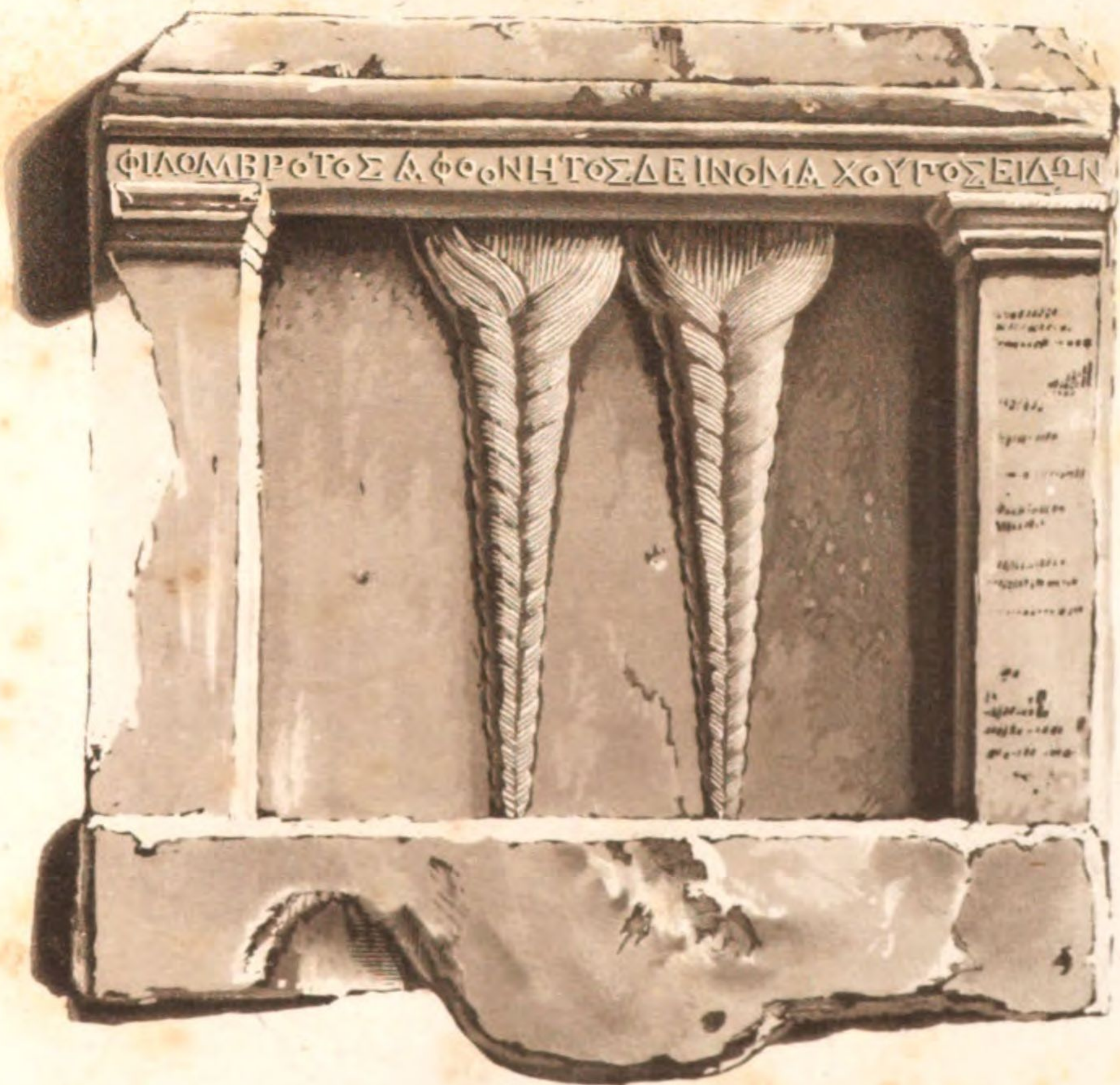
XVI

N^o 1

PL. XVI



N^o 2





SARDONYX.
of the same size as the original.

N° 1.

PL. XVIII.



N° 2.



Nº 1.



Nº 2.



Lith. of Villain

Millingen, James V.,

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